

[illegible]

704
ELMER HALSEYTH, Director
506 - 2nd Street

man card
C-16. Fine Arts Center

ROCK SPRINGS, WYOMING 82901

JACK M. SMITH, Grantee

March 27, 1967

Miss Edith Gregor Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Director:

Thanks kindly for your March 25
response to my letter in regard to our
visit to N.Y. Our travel to your Downtown
Gallery has been postponed a few days.

On April 1-4th, the journey takes
me to Washington, D.C. The visit to N.Y.
will be on April 5-6-7.

When we arrive you will receive our
phone call. The Arthur Dove show will
be exciting, I'm certain.

Sincerely,
Elmer Halseyth

Western Union
April 5, 1967

GOV. NELSON A. ROCKEFELLER
STATE HOUSE
ALBANY, N. Y.

I URGE YOU TO VETO NEW BILL AFFECTING ARTISTS AND GALLERIES
STOP AS I PLANNED TO TESTIFY TO LEGISLATURE BEFORE
ATTORNEY GENERALS OFFICE TOLD ME MY APPEARANCE WAS
UNNECESSARY AS THE MATTER WOULD GO OVER TO NEXT SESSION
THIS BILL WILL MAKE IT IMPOSSIBLE FOR ARTISTS AND GALLERIES TO
ENTER INTO RESPONSIBLE ARRANGEMENTS AND WILL MAKE ALL
CONTRACTS MEANINGLESS TO THE DETRIMENT OF THE ARTIST STOP
THIS MATTER SHOULD BE DELAYED UNTIL THOSE MOST CONCERNED
HAVE AN OPPORTUNITY TO BE HEARD

ADOLPH GOTTLIEB

HOTEL SALISBURY

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 11, 1967

Mrs. J. Lee Johnson III
Chairman of the Board of Trustees
Anson Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas

Dear Mrs. Johnson:

This morning I received a note from Richard Madigan in which he mentioned that you are planning to be in New York during the week of April 17th and will call me on the 18th for a chat.

I will be delighted to see you on Tuesday, but hope also that you will be available Monday - 5 to 7 p.m. - to attend the Preview of our forthcoming exhibition, which we consider a very special event in our history. This comprises a group of paintings by John Storrs, all dated during the 1930's and being shown for the first time as a unit in New York. Supplementing this exciting group there are very early woodcuts, lithos and etchings as well as original drawings dating from 1912.

We introduced Storrs as a sculptor in 1965 - as a rediscovery of a great artist who, because of his family's neglect, was almost forgotten, despite the fact that he was considered one of the great sculptors internationally and was not shown in this country since 1938. The exhibition was a huge success and we expect the same response to the paintings. I am glad you will have an opportunity to see these.

Do call me when you arrive and let me know whether you can make the party or whether you would prefer to wait until the 18th - at a specific time. I look forward to seeing you.

Sincerely yours,

BGH/tm

March 28, 1967

Mrs. Albert Pyle
2190 Madison Avenue
New York, New York

Dear Polly:

A few days ago, Dr. Warren M. Robbins, the Director of the Frederick Douglass Institute, sent me some correspondence which included the enclosed. Since you are a stamp collector, I thought you would like to have this First Day of Issue Frederick Douglass Stamp, together with the printed report which was included by Dr. Robbins. I hope it will please you to add this historical document to your collection.

Again, I want to thank you for that marvelous cake you sent and also to express my appreciation to you and Albert for the continued friendly spirit.

With best regards.

Sincerely yours,

BOH/tm

April 6, 1967

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa, Oklahoma 74114

Dear Mr. Humphrey:

Some weeks ago we received word that the unsold items we had consigned to you were being returned to us. We have receipt forms to sign when the works of art arrive.

As we have not as yet received these, we are wondering if the shipment could have gone astray or if there was an unforeseen delay in sending them.

Would you be good enough to let us know the status of this shipment? Many thanks for your trouble.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 28, 1967

Miss Rosemary H. Jones, Registrar
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Miss Jones:

This is to advise you that we have placed insurance
on the George L. K. Morris sculpture, APHRODITE.

We recalled this at the artist's request for his one-
man exhibition and will of course retain it, since
obviously the Corcoran has no further need for this
sculpture.

I am enclosing a receipt, a copy of which is being
sent to Mr. Morris.

Sincerely yours,

EGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 4, 1965

Downtown Gallery
465 Park
New York, New York

Gentlemen:

I understand that you are the dealer for Mr. Ben Shahn. I am interested in obtaining graphic work by Mr. Shahn.

I would appreciate any information that you could send me pertaining to prints that you now have for sale.

Thank you

Dayne Bonta
221 East North "E" St.
Gas City, Indiana

FRANK R. MANUELLA 9104 NINETY-SIXTH STREET WOODHAVEN NEW YORK 11421 VI 9-6984

*PK write
usual letter No*

March 29, 1967

Director
Downtown
23 E 51st.
N.Y., N.Y.

Dear Sir:

I am an artist who specializes in small contemporary steel sculpture. Each is unique and extremely well made.

If you would like, I will be more than pleased to show you my portfolio. Just advise me of the most convenient time and date.

Sincerely,

Frank R. Manuella

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA

April 6, 1967

Department of Traveling Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York 10022

Dear Sir:

I understand from correspondence with Mrs. Edith Halpert that you are planning a rather large retrospective exhibition of works by Arthur Dove which will travel. Would you be good enough to send information about its availability--rental costs, sponsor costs or whatever--and dates?

Incidentally, the Georgia Museum of Art has a very fine pastel by Dove from 1913 or 1914 called League of Nations. It's quite a handsome work.

Many thanks for your attention in this matter.

Sincerely,


William D. Paul, Jr.

WDP:da

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ART SALES & RENTAL GALLERY
AT THE
PHILADELPHIA MUSEUM OF ART

POplar 5-0500

March 31, 1967

Mr. Tracy Miller
Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Just # 11084

Enclosed is a check for the sale of:

Tseng Yu-Ho "Incident of Earth" dsui 24 x 24

Price: \$750.
Comm 75.00

Balance \$675.00

I hope to be sending you the payment for the Shahn
silkscreen very soon.

Thank you.

Sincerely yours,

Margaret McFadden
Margaret McFadden

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Edith Halpert

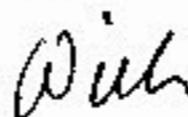
-2-

3/21/67

So...that's what is new with me. I hope to see you soon (and probably will, for travel funds are far easier to obtain here than in Washington).

All best wishes, as ever,

Cordially,



Richard A. Madigan

RAM:gk

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JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

7 April 1967

Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I know and share very well that not so rare
occurrence of working overtime. Particularly
as of recent weeks and months. Explanation lower.

But to matters at hand ... we have the four works
by Geo. L.K. Morris on hand. the Large painting
"Broadway, New Year's Eve" is presently under
consideration by the Museum and if not taken by
that institution will go to another private col-
lector. It's such a drag getting the locals to
purchase for the museum. The three other work,
one painting and two gouache are being returned
by AIR FREIGHT this next week.

Liz and I and having some rather major domestic
difficulties (I sneaked that from the Arthur
B. Davies biography from the exhibit that opened
last night at La Jolla) and amongst them, I can't
convince her of the future and practicality of
keeping the gallery operating - so I close for
a while in an attempt to placate these feelings
and get us back on even exchange of ideas, emotions
etc., etc. Rough, but in the situation where she
controls the finances needed to back a gallery
(even tho' this past year's operation showed a tidy
profit) the continuation at this moment is impossible.
It, of course, would take a major tome to fully discuss
the problems and opposing philosophies involved but
that also gets to the point of my not understanding
feminine logic.

[April 1967]

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE

CULTURAL ACTIVITIES COMMITTEE

PAINTERS, SCULPTORS AND CRAFTSMEN

A Proposal to Help You in the Crating of Your
Works for Shipment to Galleries and Exhibitions

Dear Colleague:

We felt you would be interested in hearing of our project aimed at providing new information, designs, materials and procedures to help exhibiting artists with their crating and shipping problems. Activity is well underway with the help of a grant from the University of Delaware. Currently, we are working closely with the Society of Packaging and Handling Engineers and are convinced that real help for artists can be had from such specialists. The next task will be to organize and host a national conference of artists, museum and gallery people, insurance and transportation specialists, industrial designers and packaging engineers to provide the knowledge, funds and machinery for the design of new crating systems and consider all methods and means to reduce the costs of showing to artists.

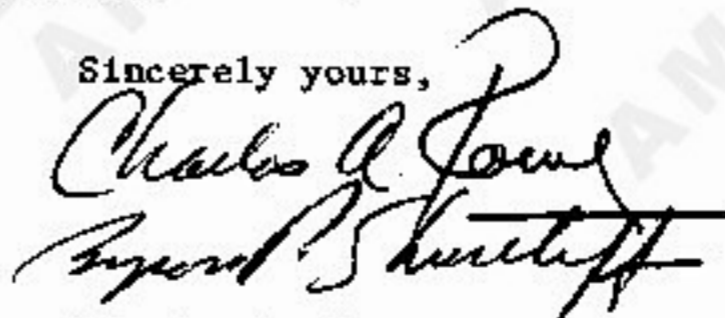
We have received warm response and encouragement from many of the major museums. At this point we need statements from individual artists and craftsmen attesting to the need for help with crating and shipping problems. A short note or letter from you encouraging this research will help us in securing additional funds.

Write:

Art Packaging Study
Department of Art
University of Delaware
Newark, Delaware 19711

We look forward to hearing from you soon.

Sincerely yours,



Charles A. Rowe
and
Byron P. Shurtleff

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 50 years after the date of sale.

March 28, 1967

Dr. H. B. Freeman
2500 Bathurst Street, Apt. 702
Toronto, Ontario, Canada

Dear Hersch:

I was glad to hear from you, but regret that your problem made your visit to New York a rather unhappy one. I trust that the situation will improve in the near future.

Of course, I am sorry that you could not commit yourself to the Rattner painting, which is such an outstanding example and which I will have to return to him shortly as I just sneaked it out of the warehouse on my last visit there and he is not eager to part with it. I probably could have broken him down at this point, but certainly would not pursue the matter until you feel that you really want to add this exciting example to your collection.

In any event, it was a great treat to see you and I hope you will be coming to New York soon again - under more pleasant circumstances. My best to the family.

Sincerely yours,

BGH/tm

P04
✓file

April 4, 1967

Mr. Charles Nagel, Director
National Portrait Gallery
Smithsonian Institution
Washington, D. C. 20560

Dear Charles:

Do you remember me? It has been a mighty long time since I have had the pleasure of seeing you.

This afternoon, while sorting and packing my fantastic (in size) collection of catalogs, which have accumulated over these many years, I came across the National Portrait Gallery catalog of Recent Acquisitions and, being a curious (I am referring to the word "curiosity" and not "odd"), wonder whether there is a deadline as to the period or whether the inclusion of names will be continuous. If the latter, I have come across a good many records relating to portraits of artists as well as other personalities of importance and thought I would let you know about these in the event that you are planning an exhibition of 20th Century "important people". If so, I will make a separate file of these records in the event the subjects (and quality) will be of interest to you at some future time.

In any event, I hope you will come in to say hello when you are next in our Big Messy Town. It will be good to see you.

With best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**Famous Artists Course
for Talented Young People**

April 6, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

On March 16 and March 30, we wrote you letters explaining that we are preparing new teaching textbooks for the Famous Artists Schools and had received permission to reproduce "Combination Concrete (Combination #2)", by Stuart Davis. The permission was obtained by Mr. Charles B. Benenson. In his letter to us, he suggested that we obtain a photo of the art from you. I am enclosing a photostat of his letter.

We would be most grateful if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

As stated in our previous letters, we are pressed with an extremely tight deadline and would be most grateful if you could reply as soon as possible. Thank you for your cooperation. If you wish, you may call me collect in Westport, Conn. Area code 203, 227-8471. My extension is 426. We are most anxious to receive a photo of this work.

Sincerely,

Ellen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosure

Albert Dorne, Founder
(1894-1964)

Norman Rockwell
Al Parker
Ben Stahl
Steven Johnson
Jon Whitcomb
Robert Fawcett
Peter Hark
Austin Briggs
Harold Van Schmidt
George Goss
Fred Ludwigs
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMillan

Ben Shahn
Dois Lee
Doug Kingman
Arnold Blanch
Adolf Dahn
Fletcher Martin
Will Barnes
Syd Solomon
Julius Levi
Joseph Hirsch

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Henshaw
Willard Mullin
Virgil Partch
Barney Tobey

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April 11, 1967

Mr. Donn L. Young, Director
Cedar Rapids Art Center
324 Third Street S. E.
Cedar Rapids, Iowa 52401

Dear Mr. Young:

We will be very glad to cooperate with you in your plan for a Charles Sheeler exhibition.

However, I think it would be a mistake to concentrate on the collection which we had on view - a check list of which is enclosed. Our exhibition was not inclusive as we showed only the paintings (in various media) and drawings which had been retained by the artist and had not been exhibited previously. We also included several examples of American Folk Art and a Shaker object as part of his environment. Furthermore, a number of the exhibits have been sold and before we make a list for you I think it would be advantageous if you could come in sometime far in advance of your specific opening date to go through our photograph books and select some later examples to make a full retrospective exhibition, showing Sheeler's development. You can then also advise me as to whether you too would like a touch of his environment in the way of some of the other material we included.

I look forward to word from you. In any event, we will be happy to work with you.

Sincerely yours,

EOH/tm

818 FLOOR
430 PARK AVENUE
NEW YORK, N.Y. 10022

April 7, 1967

Dear Edith:

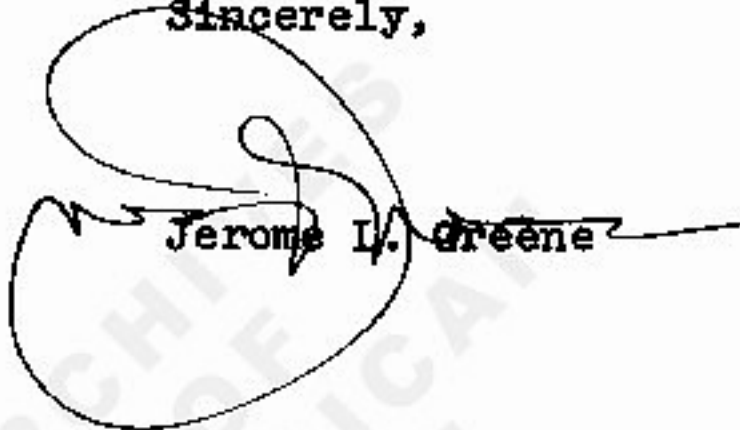
Gerda has asked me to respond to your letters of March 24 and April 4.

Gerda regrets, as do I, the misunderstanding with respect to the Weber painting. However, as we discussed today, she shall resolve the matter at a time when she purchases a Weber watercolor, some of which you have already shown us.

I have spoken to Mrs. Martin and she will insert an ad in the New York Times and pursue the matter.

With kindest regards, I am,

Sincerely,


Jerome L. Greene

-n
Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

rise to publishing information regarding sales transactions.
essentials are responsible for obtaining written permission
out both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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HemisFair'68®**

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Telephone 512 CA 5-2011
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International Expositions

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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March 24, 1967

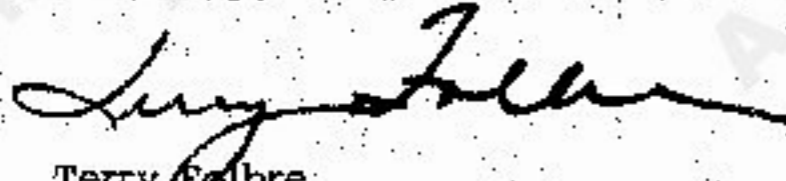
The Downtown Gallery
464 Park Avenue
New York, N. Y. 10022

Dear Sir:

Enclosed is the receipt for the Shahn silkscreens which I purchased.
They arrived in good condition and very promptly.

I certainly will treasure them. Many thanks for your service.

Sincerely,



Terry Folbre
Tie-in Advertising
Public Relations

TF:pc





**VISUAL EDUCATION
CONSULTANTS, INC.**

MADISON, WISCONSIN 53701
TELEPHONE 608 836-6565

Return of Photos
20 March 1967

Ms. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Ms. Halpert -

Thank you very much for the photographs you sent us on your exhibit on the works of William Zorach. The material proved to be very valuable to our publication.

Under separate cover, we are sending you a copy of the issue of our publication that carried the news of your exhibit. It is in the form of a news filmstrip carrying pictures of events and persons in the news. The filmstrip is accompanied by narration guides at various vocabulary levels. Each week, a new issue is sent to our subscriber schools. Our news service is a current affairs program meant to encourage newspaper reading among school children.

Very truly yours,

L. N. Jordan

L. N. Jordan
Assistant Editor

LNJ/jvg

Publishers of VEC NEWS SERVICES • FILMSTRIPS FOR SCHOOLS, INDUSTRY, GOVERNMENT

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

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KOENIG ART GALLERY
Concordia Teachers College
800 N. Columbia Ave.
Seward, Nebraska 68435

Date 3-31-67

To:

Richard Brauer
Department of Art
Valparaiso University
Valparaiso, Indiana

This is to acknowledge receipt of the following:

The Rattner Show

Condition on arrival:

Good.

R. Wiegmann

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y. 10028

March 23, 1967

Dear Mrs. Halpert:

Our new director Thomas Hoving, the curators of the Department of American Paintings and Sculpture and of the American Wing, and I, join in inviting you to dinner at the Metropolitan Museum on Wednesday evening, April twelfth.

The dinner will precede the preview opening of the exhibition "Collecting American Art for the Metropolitan: Recent Accessions, 1961-1967". The exhibition will show the range and quality of recent acquisitions by the American departments of the Museum. It will further affirm our intention to provide additional galleries, as soon as feasibly possible, for the permanent exhibition of our incomparable holdings of American art.

Cocktails will be served in the American Wing at seven o'clock, followed by dinner in the courtyard. We hope very much that you can be with us on this special evening.

With kind regards,

Sincerely yours,

Arthur A. Houghton, Jr.

Arthur A. Houghton, Jr.
President

Please use the Main Entrance
at 82nd Street and Fifth
Avenue

R.S.V.P.
Black tie

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John [unclear] [unclear]
5.30



**Famous Artists Course
for Talented Young People**

March 30, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

We are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain permission to include Pochade, by Stuart Davis. We will, of course, be pleased to use a credit line. I am enclosing a photostat of the work for your identification.

X
We would also appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could reply as soon as possible. Thank you for your cooperation.

Sincerely,

Eileen D. Fox

Eileen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosure

Albert Dorne, Founder
(1894-1966)

Norman Rockwell
Al Parker
Ben Stahl
Steven Dobson
Jon Whitcomb
Robert Fawcett
Peter Heick
Austin Briggs
Harold Von Schmidt
George Galt
Fred Ludwinski
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMahon

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnett
Syd Solomon
Jafan Levi
Joseph Hirsch

Milton Gott
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Harnisch
Wilfred Seidlin
Viggo Parlow
Barney Tobey

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March 29, 1967

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W1, England

Dear Mr. Brown:

As I cannot unearth in my files a carbon of Mrs. Halpert's letter to you of May 20th, 1965, would you be good enough to send me a copy of that letter in order that I may present it to her on her return from a short trip.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller

April 8, 1967

Mr. Robert Carlen
323 South 16th Street
Philadelphia, Penna. 19102

Dear Mr. Carlen:

The Gallery is open Tuesday through Saturday from
10 until 6 and Mrs. Halpert is almost always on
the premises. She will be delighted to see you at
any time you would care to drop in.

I suppose just as a safeguard, it might be a good
idea to phone ahead and be sure she is here - and
more particularly that she will keep some time
free to visit with you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

9. Unsecured claims not a lien on proceeds.

All claims or demands of the consignee as against the consignor, other than as specified in subdivision eight of this section, shall be deemed to be unsecured claims and may not, without the written consent of the consignor, be withheld from the proceeds of sale.

10. When proceeds of sale payable.

Unless otherwise provided in an agreement in writing, the proceeds of sale, less lawful deductions as in this article provided, are payable on demand.

[3.] 11. Incapability of artist to waive statutory provisions. Any provision of a contract or agreement whereby the consignor waives any of the [foregoing] provisions of this [section] article is absolutely void.

12. Separability clause.

If any part or provision of this article or the application thereof to any person or circumstances be adjudged invalid by any court of competent jurisdiction, such judgment shall be confined in its operation to the part, provision or application directly involved in the controversy in which such judgment shall have been rendered and shall not affect or impair the validity of the remainder of this article or the application thereof to other persons or circumstances and the legislature hereby declares that it would have enacted this article or the remainder thereof had the invalidity of such provision or application thereof been apparent.

§ 2. This act shall take effect September first, nineteen hundred and sixty-seven.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

April 4, 1967

Dr. Evan H. Turner, Director
The Philadelphia Museum of Art
P. O. Box 7646
Philadelphia, Pennsylvania

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York

Dear Evan and Lloyd:

It is a pleasure to be writing you both as co-exhibitors of the National Collection's planned Charles Sheeler memorial show. I welcomed your interest in presenting the exhibition and am glad scheduling has been worked out which allows us to be sharing it.

Other than the scheduling, our plans are not yet refined. I can give you only a general description of what we have in mind for exhibition and catalogue content.

From the first, the exhibition has been intended to be a comprehensive retrospective. Obviously there would be a balanced representation of works from all phases of Sheeler's career and in the various media he used. By the very nature of Sheeler's art, we do not feel the exhibit would be great in quantity of works; it should be about 125 paintings (oil and watercolor), plexiglass overlays, and drawings. Selection will be primarily the responsibility of Harry Lowe. As you know he has already been working on the show. At the same time, of course, we have every desire to use the invaluable assistance so generously offered by Lloyd. In fact, it would be difficult to think of doing the show without his help.

You will notice I did not include photographs in the suggested number and types of works. Sheeler's unusual concern with photography and fine work in this media will be represented. We are not yet decided on the relation a photography 'section' would have to the core exhibit, but have been thinking of separating it quite distinctly, and having a small supplementary catalogue to cover this area. What is

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

1 [(e) The term "consignor" means an artist who delivers a work
2 of fine art of his own creation to an art dealer for the purpose of
3 sale, or exhibition and sale, to the public on a commission or fee
4 or other basis of compensation.

5 (d) The term "consignee" means an art dealer who receives and
6 accepts a work of fine art from an artist who created it for the
7 purpose of sale, or exhibition and sale, to the public on a commis-
8 sion or fee or other basis of compensation.

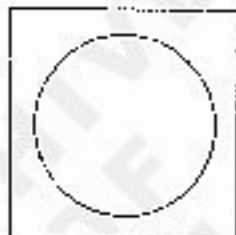
9 [(e)] (c) The term "art dealer" means a person [other than a
10 public auctioneer] engaged in the business of selling works of fine
11 art, *other than a person exclusively engaged in the business of*
12 *selling goods at public auction.*

13 [(f)] (d) The term "person" means an individual, partner-
14 ship, corporation, association or other group, however organized.

15 (e) The term "on consignment" means that no title to or estate
16 in the goods or right to possession thereof superior to that of the
17 consignor vests in the consignee, notwithstanding the consignee's
18 power or authority to transfer and convey, to a third person, all
19 of the right, title and interest of the consignor, in and to such
20 goods.

21 § 2. Subdivision two of section two hundred twenty of such law,
22 as added by chapter nine hundred eighty-four of the laws of nine-
23 teen hundred sixty-six, is hereby repealed.

24 § 3. Section two hundred twenty of such law, as added by
25 chapter nine hundred eighty-four of the laws of nineteen hundred
26 sixty-six, is hereby renumbered to be section two hundred nine-
27 teen-a, and amended to read as follows:



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

April 5, 1967

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

In May of 1966 the Downtown Gallery exhibited the personal collection of Charles Sheeler. I am most interested in exhibiting this material during the 1967-1968 (November is preferred) season as the Art Center is concentrating on American art movements of the 19th and 20th centuries.

Because Charles Sheeler was the foremost of the Precisionists, an exhibition of his work especially one that which shows his personal philosophy would be extremely appropriate. The Art Center will, of course, provide the necessary insurance and transportation.

Any help that you can give me in obtaining the necessary works will be greatly appreciated.

Sincerely,

Donn L. Young
Director

DLY:PL

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Should I not be successful, no worries -
the company will do something about it.
My only concern is the excess baggage -
trunk - coats - extra luggage that
must be shipped about a week in advance.
Where to? Again no worry!!

I've been on the road since Dec. 1965
and have not added in any way to my
wardrobe but on the contrary have
discarded to Goodwill as I went along.

The company has all manner of
plans for me but the only commitment I'll
keep is a Practicum - in Teaching Techniques -
3 weeks in Chicago - June - which I must give
to instructors for the entire Midwest Area.

I can just hear you say, "You're a dope!"
Granted!! Looking forward to a visit in
your new apartment - lots of luck - and a
long winded talk session. Keep well
Love a -



H. TOPPER, PRESIDENT

RELIABLE FUR DRESSERS AND DYERS (1960) LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

400 RICHMOND STREET WEST - TORONTO 2-B - ONTARIO .. PHONES: 363-3731-3732-3733-3734

April 6, 1967.

Victor Topper,
5 Hearthstone Cres.,
Willowdale, Ont.,
CANADA.

Downtown Gallery,
465 Park Ave.,
New York, N.Y. 10022.

Attention: Mrs. Edith Halpert.

Dear Mrs. Halpert,

Up to the time of writing I have not heard from you since my last letter of March 17, 1967.

There is only one month left until our Art Show opening on May 7. We are therefore most anxious to know the following:

1. What you will be sending.
2. Prices of same.
3. When you will be shipping them.
4. How you will be shipping them.

We are now writing up the catalogue for the exhibition so that answers to #1 and #2 are required immediately - might I suggest that you ship everything through W. S. Budworth & Son at 424 West 52nd Street. They have already sent us three other shipments and have the experience in shipping to us.

Hoping that all is well, I remain,

Yours truly,

Victor Topper,
Chairman,
Beth Tzedec Art Committee.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRANCH OFFICES
NEW YORK
NEW JERSEY
FLORIDA



WORLDWIDE REPRESENTATION
CABLE: ADJWINS, NEW YORK

Jus

Winchester Associates, Inc.

ADJUSTERS FOR THE INSURANCE COMPANIES

HEAD OFFICE: 116 JOHN STREET

NEW YORK, N. Y. 10038

TEL 212 233-8840

P. M. WINCHESTER, PRESIDENT
A. P. RUBINO, VICE PRESIDENT
G. M. LAINO, VICE PRESIDENT



Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
jobster is living, it can be assumed that the information
may be published 60 years after the date of sale.

Our File No. 5-1-6659-F

March 28, 1967

Mr. Arthur R. Freeman
10 East 40th Street
New York, N. Y. 10006

RE: Edith Gregor Halpert
Hatterstown District
Newtown, Conn.
Glens Falls Pol. No. 885000
D/L- 8/28/65

Dear Mr. Freeman:

Our offer is \$1,000.00. If this is not accepted in ten (10) days, our
offer is completely withdrawn.

APR/r

Very truly yours,

A. P. Rubino
A. P. Rubino

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

April 11, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Association has been requested to appraise

THE SEA #3

by

John Marin

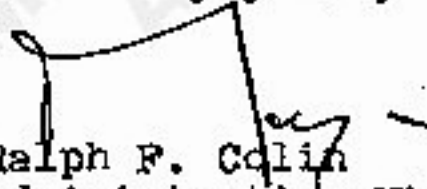
You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. As you will notice, in order to assure an unbiased appraisal, there have been deleted from the Form the name and address of the Donor and the cost of the work.

Would you be good enough to appraise the work as of the date of the gift as listed on the Information Form and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second Form is for your own files.

With thanks.

Sincerely yours,


Ralph F. Colin
Administrative Vice President

RFC/sr
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TOWN OF HUNTINGTON

THE HECKSCHER MUSEUM

PRIME AVE. AND ROUTE 25A
HUNTINGTON, LONG ISLAND, N.Y. 11743

April 7, 1967

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Thank you for giving me so much time last week and for agreeing to lend so much to our exhibition, "Arthur G. Dove of Long Island Sound", August 5 - September 3rd, 1967.

The paintings which we expect from the Gallery are as follows:-

Polygons and Textures, 1944
Low Tide, 1944, and sketch for same
Departure from Three Points, 1943
Pink One, 1943
Rectangles, 1942
Woodpile, 1938
Power Plant I, 1938
Water Swirl, Canandaigua Outlet, 1937, and the watercolor sketch for same
Carnival, 1935
Barge and Bucket, 1933
Harbor Docks, 1932
Two Forms, 1931
Mill Wheel, 1930
Fish Boat, 1930
Untitled, c. 1929
Yours Truly, 1927
After the Storm, 1923
Gras, 1922
3 ~~Size~~ Abstractions of 1910

Three of the charcoal abstractions:-

#3, 1915
#36, c. 1912
#34, 1912

TRUSTEES

Mrs. Douglas Williams, Chairman
Ralph C. Colyer
Mrs. J. Hamilton Coulter

Minor D. Crary, Jr.
Robert E. Haag
John F. Hopkins
Mrs. Judson A. Hyatt
David Ingraham

Robert D. Jay
Mrs. Robert C. Leonard
Robert Link
Preston W. Mack
Mrs. Walter H. Page

Mrs. B.L. Sales
Robert M. Schelle
George J. Wilhelm

Eva Ingersoll Garling, Director

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C16

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 25, 1967

Mr. Jeffrey Hayden
2410 Mandeville Canyon
Los Angeles, California 90049

Dear Mr. Hayden:

I am sorry to be so late in supplying the information you requested.

As the Spencer that you saw is the only early example of the period available and has never been for sale before, I had some difficulty in ascertaining a price. We have had the painting cleaned and it is now in the hands of the framer who promised to deliver it within a week or so. The latter will be a great improvement as the painting was so crowded in that small strip. We are now adding an appropriate mat and a modern metal frame to give the picture breathing space (so-called). We have also decided on a sales price, which is \$ 3500.

I hope to have the pleasure of seeing you in the near future and of course regret that I have been away both times when you called at the Gallery.

Sincerely yours,

EOH/ta

March 28, 1967

Mr. William C. Seitz, Director
Rose Art Museum
Brandeis University
Waltham, Massachusetts 02154

Dear Bill:

Please forgive me for being such a bore, but I would really like to complete the Weber archives, which are about to be microfilmed once again, this time in their entirety - and I would very much like to have a check list of the paintings which were presented to Brandeis.

If you could take a few minutes off to give the directions to someone on your staff to attend to the matter, I would be most, most grateful. Also, I do hope you will have occasion to be in New York before April 8th and will have the opportunity of seeing the complete group of watercolors we now have on view, the majority for the first time, as Mrs. Dove did not want to release them previously and finally turned over the entire collection to us for this occasion.

In any event, it will be good to see you again.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

April 6, 1967

TO ALL DEALERS:

There is enclosed a copy of a bill dealing with the relationship between artists and dealers which has been passed by the Legislature and is now on Governor Rockefeller's desk awaiting his signature or veto. This bill amends the law enacted last year dealing with the artist-dealer relationship. In summary, the bill now pending before the Governor makes the following changes in the law:

1. All proceeds from the sale of an artist's work and any advances made by an artist to a dealer are deemed to be trust funds in the hands of the dealer. This means that when a dealer sells an artist's work, the proceeds of that sale which are due to the artist must be deposited in a separate bank account and not in the dealer's regular bank account. If the dealer deposits that money in his regular bank account and uses it to pay his regular bills, such as rent, telephone, etc., he has committed a larceny and may be criminally prosecuted.
2. A written contract is required in all cases where the dealer's commission is more than 33-1/3% of the sale price or where the artist pays any other charge or expense such as advertising, opening expenses etc.
3. All agreements, written or oral, between artists and dealers can be terminated on five days' written notice by either the artist or the dealer except during the period from the first public announcement of an artist's exhibition to its closing date.
4. Where a dealer makes advances to an artist, he may not hold the artist's works as security for the advances. The dealer can only have a secured interest for those advances in the proceeds of the sales of that artist's works, if any.
5. Unless a contrary provision is made in a written agreement, the proceeds of all sales are payable to the artist on demand.
6. The following acts on the part of a dealer are presumptive evidence of an intent to commit larceny:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE
STATE MUSEUM

P. O. BOX 1885
TRENTON, N. J. 08625

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARCH 29, 1967

Mr. HOWARD ROSE
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK

DEAR MR. ROSE:

THE CATALOGUE FOR FOCUS ON LIGHT IS BEING DESIGNED BY NEIL FUJITA AND PROMISES TO BE QUITE BEAUTIFUL. WE ARE PLANNING TO INCLUDE IN THE REPRODUCTIONS YOUR CHARLES DEMUTH, MME. DELAUNOIS; AND CHARLES SHEELER, WHITE SENTINELS. THE CREDIT LINE WILL BE THE SAME AS THAT GIVEN ON THE CATALOGUE-LOAN FORM WHICH YOU RETURNED TO US EARLIER. WE WILL ASSUME THAT THIS MEETS WITH YOUR APPROVAL UNLESS WE HEAR FROM YOU TO THE CONTRARY.

THANK YOU FOR YOUR COOPERATION.

SINCERELY YOURS,

Leah P. Slosberg
LEAH PHYFER SLOSHBERG
CURATOR OF ART

LPS:cb

cc: MRS. HAAS

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May I hear from
you soon?

Thank you kindly.

Sincerely,

Rose Burger

210 W. 89 St.

N.Y. 10024

TR 4-2144

P.S. - You can view this
at my home any time
you wish.

[April 1967]

Ruden

Dear Mr. _____:

This note is to explain the statement on our invoice that all copyright and reproduction rights on the painting (you purchased) are reserved by the artist or the Gallery. The purchaser of a work of art is entitled to ownership and possession of the physical work itself as well as the right to exhibit and display the work. The right to reproduce the work is part of the underlying copyright, which in all instances is retained by this Gallery on behalf of our artists. This is consistent with the copyright laws in this country and, we believe, abroad as well. We hope you will enjoy your purchase and we trust that the above explanation answers your inquiry. If, of course, you have any further questions, do not hesitate to communicate with us further.

*As per your letter of April 10, 1967, please find enclosed
below the reproduction of the work (see
enclosure) all reproduction rights reserved by*

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is correct.

March 22, 1967

Ticket Agent
New York Central
Grand Central Station
New York, New York

Dear Sir:

I am attaching tickets for return trip from Chicago to New York. This was issued in the name of Mrs. Edith Halpert and paid by check drawn on The Downtown Gallery. Mrs. Halpert spoke with Clerk #36 in Chicago early in the day to cancel this reservation.

Would you be good enough to send us your refund check to the above address. Thank you for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Rec'd
4/4/67

AGENCY DEPARTMENT

J. W. FUBBELL, JR.
Marketing Vice President



EQUITABLE OF IOWA

April 11, 1967

Miss Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Please find enclosed my check for \$7,000 which completes the payment for the bronze sculpture of William Zorach.

You will be interested to know that the sculpture arrived in excellent condition and is now in place. We enjoy it very much. As Tom Tibbs phrased it, Mr. Zorach would have been very pleased if he could see his sculpture in its present setting. It looks as if it were commissioned for the spot.

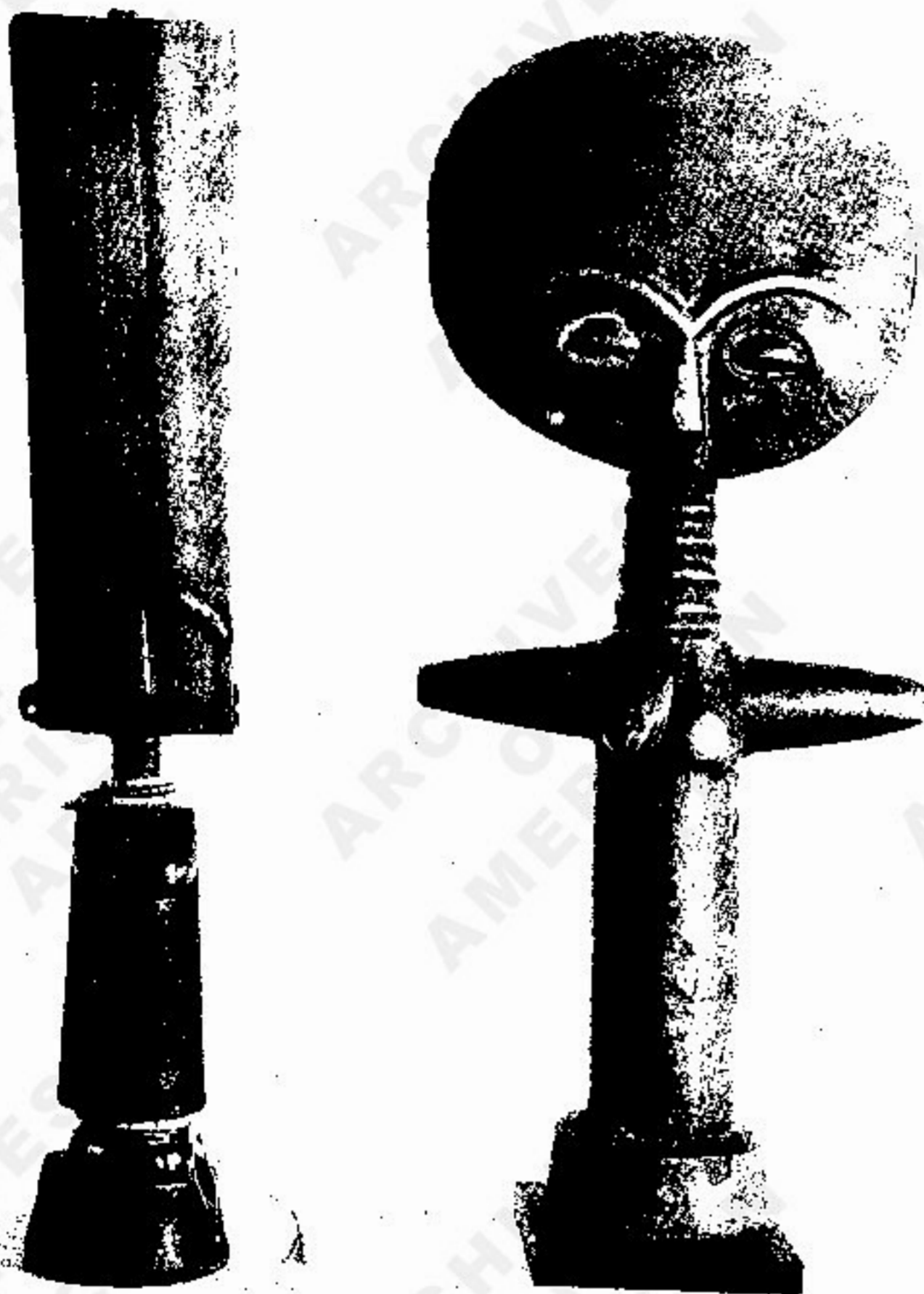
Thanking you again,

Yours very truly,

JWHJr/clc
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Fertility Dolls, Ghana (#15-19)
Museum of African Art

Sheeler

It is my wish that you cooperate with him in turning the photographs over to him. Also will you please explain to him the interest that has been expressed by the Museum of Modern Art in an exhibition of Sheeler photographs.

Forgive my red hand writing but I am full of asperine and other pills I have a "bug".

Much love to you
as ever,

Musya.

April 10-67.

JACOB SCHULMAN
97 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

April 4, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York, New York

Dear Edith:

Enclosed herewith is check on account.

I had reviewed your personal tax data with Bob Dorfman and hope to have your returns completed in the next few days. As soon as they are ready, I plan to arrange to bring them to New York so that they can be executed and properly filed.

I talked with Mr. Mirski and he assured me that he will be in to see you before the end of the month. In any event, I will follow this up for you.

Looking forward to seeing you soon and with kindest regards, I am

Sincerely,



JS:KB
Enc.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2065, 76101, PE 8-1933

April 7, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Mrs. J. Lee Johnson, III, Chairman of the Board of Trustees of the Amon Carter Museum, stopped by today and I had the opportunity to tell her about the great Dove exhibition which you have. She is planning to be in New York the week of April 17 and plans to give you a call on the 18th to see if it might be possible for her to stop by and see you.

I would also like her to have a chance to tell you something of the present and future plans of the Carter Museum and the philosophy behind the program.

With warmest regards.

Cordially,



Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM:gk

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY
32 EAST 51st STREET
New York

Sales Commission 23.1/3

We assume no responsibility for articles consigned to us
but shall exercise the best possible care. *W.S.*

ie care.

March 28, 1967

Mrs. David Drabkin²⁴⁰⁴
2404 Pine Street
Philadelphia, Penna.

Dear Stella;

In view of the fact that I have not received a reply to my previous letter, don't you think it would be a good idea if I have the mosaic shipped to you at the above address?

Of course I had been hoping to see you in person, but with the way objects are handled these days, I am a little nervous about keeping this package much longer as we have had a tremendous amount of damage during the past two or three years.

Please let me know your plans - and do try to come in as it would be a treat to see you again.

Sincerely yours,

EGH/em

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 30, 1967

Dear Mrs. Halpert,

Thank you very much for your letter of March 25.

If nothing else good has come of our separation, the realization of how difficult it is to do business through two dealers at once has been driven home to me. I have been going over my own records the past few hours, trying to reconcile our lists. I would very much appreciate the names of the people who have purchased my paintings for my record.

I keep rather extensive records of all that I do, including photographs, but after consigning them to Esther, I have no records at all, and it has been somewhat of a surprise to receive your list of sales, etc. I shall go into town and sit down with Esther and try to get the report and a list from her.

It is always difficult to be business like with dear friends, but I'm sure that she has kept records. I shall write to you as soon as possible after I see her.

I am terribly pleased that you have some of my pictures in your personal collection and that you will continue to show me.

When I am in New York I will enjoy a visit with you.

Sincerely,

William Dole

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

April 10, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

I feel like a new man after my vacation in the sun. I recommend it. A good book, a glass of rum and a tropical beach will put you in shape. For once my selection of books was appropriate. Finished Bertrand Russell's Autobiography of his first fifty years. Amazing what they got away with in the 1890's and what a brilliant circle. Evidently his first mistress was Graham Sutherland's wife. Also read several minor books about folk art. The Fraktur artists are truly amazing.

If all goes well I should be seeing you next week, hopefully April 20th and 21st. I have a lecture on the 18th titled The Regionalists.

See you, then, on Thursday and will look forward to hearing the news of New York, keeping out from underfoot and asking only the most important questions about Folk Art.

Sincerely yours,

Don —

Donald R. McClelland
Curator of the Lending Collections

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1967

Mr. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe
La Jolla, California

Jefferson

Dear Tom:

Working overtime this evening (not a rare occurrence)
I leafed through our consignment folder and found
that you have four paintings by George L. K. Morris
since the shipment date of October 26th.

As one of our most efficient consignees, will you
please advise me as to how much longer you plan to
retain these - or whether all of them were sold the
moment you unpacked the crate.

All this chatter-patter is to advise you that I miss
seeing you and Liz and wonder when you plan to be in
New York. You really should see the current Dove ex-
hibition, a part of which would knock La Jolla for a
loop. In any event, I hope to hear from you very
shortly.

Best regards to you-all from us-all.

Sincerely yours,

EOH/ta

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dr. Turner
Mr. Goodrich

- 3 -

Shipping: NCFA will contract with an agent for transportation for the entire tour, and will accept all transportation charges. After final return of works to lenders, NCFA will bill other exhibitors one-third shares of total transportation costs. Specific dates of pick-up and delivery will be worked out in close cooperation with you Registrars, of course.

The catalogue should contain a substantial critical essay and the usual biographical and bibliographic reference sections, as well as the exhibition listings, several color plates and liberal black and white reproductions. The goal would be to produce a significant piece of criticism and documentation. We have not come up with a proposal for an author for the text. I would be interested to hear any suggestions from you. The catalogue will be published for NCFA by Smithsonian Institution Press. Each of us would order our supply directly through the Press.

I look forward to sharing this exhibition with you and look upon this letter as the beginning of a most pleasant project.

Sincerely yours,

David W. Scott, Director
National Collection of Fine Arts

CC: Mrs. Edith Gregor Halpert

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

Room ~~1456~~ 14-40

Time & Life Bldg.

Rockefeller Center

New York, N. Y. 10020 Attn: Miss Joan Scafarallo

Tel. 556-2168

New York, New York

1. "Seeking Work," by Max Weber, 1938

Remarks: We have borrowed the transparency from the Time, Inc. Picture Collection.

As the educational affiliate of Time, Inc. we have access to this collection. When this transparency was used in the LIFE HISTORY OF THE UNITED STATES, the credit used was:
We would appreciate your signing and returning this form in the stamped envelope enclosed--and at your earliest convenience. Thank you for your cooperation.

"Collection of Mrs. Max Weber, Courtesy of the
Downtown Gallery." If there is a reproduction
fee, will you please send the bill to me?
Thank you.

(Signed)

Picture Researcher

Approved(subject to the enclosed):

Date : _____

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. Presumptions.

I The following acts or omissions on the part
T of a dealer shall be presumptive evidence of intent to
commit larceny:

A (a) Failure to keep accurate books and records
L of all consignments and sales for a period of six years
I after the return of the subject of the consignment or the
payment of the proceeds of sale to the consignor.

C (b) Failure or refusal to furnish written
S accountings after due demand or any false entry therein
of a material nature.

(c) Failure or refusal to permit an artist
or his duly authorized representative to examine the
dealer's books and records with respect to such artist's
account during regular business hours on any day when the
dealer is normally open for business, except on Saturday.

4. Accountings -- when due.

(a) The consignor shall be entitled to
interim accountings at the end of each ninety day period
on ten days written demand by certified or registered mail.

(b) The consignor shall be entitled to a final
accounting upon the termination or prior cancellation of
the contract, as provided in subdivision 6 of this section,
on ten days' written demand by certified or registered mail.

5. Agreements required to be in writing.

Every agreement, promise or undertaking on the
part of a consignor to pay to a consignee a commission,
fee or other compensation for bringing about a sale of a
work of fine art which exceeds one-third of the sales
price thereof, or to pay any other charge or expense in
connection with the consignment or sale of such work of
fine art, is void unless such agreement, promise or under-
taking or some note or memorandum thereof be in writing
and subscribed by the consignor.

March 25, 1967

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa, Oklahoma 74114

Dear Mr. Humphrey:

Thank you for your letter.

Under separate cover, I am sending you an invoice for the Abraham Rattner lithograph which you retained from the works of art we consigned to you. I am pleased that you considered your exhibition "Collectors Choice VII" a success and trust you made a number of acquisitions for your museum.

Enclosed you will find biographical notes on Rattner, which you may find of interest for your archives.

I hope when you are next in town you will pay us a visit and see a complete cross-section of the work by all the artists on our roster for future consideration. In any event, it will be good to see you.

My best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JAMES GOODMAN GALLERY

THE PARK LANE • 33 GATES CIRCLE
BUFFALO, NEW YORK 14209

AREA 716 • TELEPHONE TT 5-3250
CABLE ADDRESS • GOODGAL • BUFFALO

3 April 1967

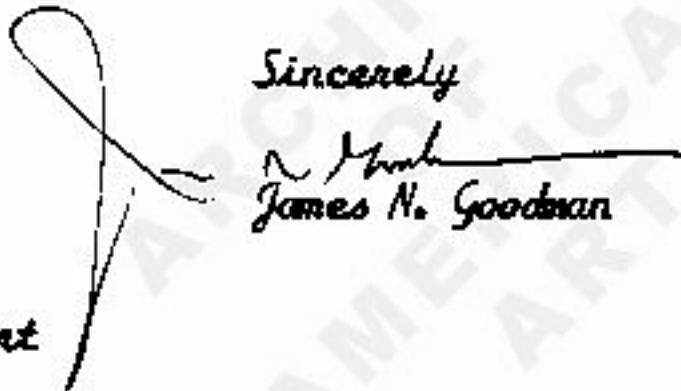
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

To allay this epistolary round robin, I shall send you the Hornett which should give you all the information you require.

With kind regards,

Sincerely


James N. Goodman

JNG/m

Mrs. Edith G. Halpert

The Downtown Gallery

465 Park Avenue

New York, New York 10022

April 6, 1967

Miss Mary-Ellen Earl, Director
Arnot Art Gallery
235 Lake Street
Elmira, New York 14901

Dear Miss Earl:

The Ben Shahn silkscreen which was presented for your permanent collection is entitled BRANCHES OF WATER OR DESIRE and is dated 1965.

We are pleased that you have acquired this example and hope that when you are in the City you will come by and see the work of the other outstanding American artists on our roster, whose names you will find at the foot of this letterhead.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1967

Mr. Abraham Oberfest
Hoffberg and Oberfest
475 Fifth Avenue
New York, New York

Dear Mr. Oberfest:

For some time I have been very curious about the bills we receive from the Zurich Insurance Company and I am very eager to know exactly to what these apply and whether it is necessary for us to go on paying the fantastic taxes and equally fantastic insurance bills.

X You will note that both forms are absolutely identical and as far as I can recall both invoices have been paid in each instance. Please let me know about this at your earliest convenience.

Sincerely yours,

EGH/tm

P.S. After studying the reports you were good enough to send me, I see very little reason to stay in business if the net annual profit is what you stated on the report. I am glad to be of service to the artists but I don't like the idea of supporting Uncle Sam and the insurance companies in such grand style.

** enclosed*

CATZMAN AND WAHL
Barristers & Solicitors

FRED M. CATZMAN, O.C.
JOHN K. WAHL, O.C.
AARON M. MILRAD, B.A., LL.B.
MARVIN A. CATZMAN, B.A., LL.B.
NORRIS WEISMAN, B.COMM., LL.B.

TELEPHONE 363-2483

133 RICHMOND ST. WEST
TORONTO 1, CANADA

March 21, 1967

REFER TO A. Milrad
FILE

The Downtown Gallery,
465 Park Avenue,
NEW YORK, N.Y.
U.S.A.

Dear Sirs:

I understand you now have an exhibit of water colours and pastels by Arthur Dove. I would appreciate being able to purchase a catalogue of the show if one is available, together with a price list of the work that still remains to be sold if this is at all possible. I am most interested in his work and would appreciate knowing the general range of price to be paid for the pictures and the sizes that are available.

Yours very truly,


AARON M. MILRAD

/mh

rior to publishing information regarding sales transactions, we are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Customer removals continued:

Dr. Joseph Kriegler
52 Palm St.
Lackawanna, N. Y.

Mr. Paul Magriel
85 East End Ave.
New York, N.Y.

Mr. John M. Crawford Jr.
46 E. 82nd St.
New York, N.Y.

Mr. William Bell
37 East 50th St.
New York, N.Y.

Mr. & Mrs. Eugene Allen
1509 S. Figueroa
Los Angeles 15, Calif.

Mr. & Mrs. Geo. W.W. Brewster
1010 Memorial Dr.
Cambridge, Mass. 02138

Mr. & Mrs. R.A.A. Hentschel
3204 Swarthmore Rd.
Wilmington, Delaware

Mr. Richard Daniel
316 E. 34th St.
New York, N.Y. 10016

Dr. & Mrs. John Imbody
354 Bradford St.
Marion, Ohio

Mr. Richard L. Ettlinger
125 Maple Ave.
Highland Park, Ill.

Mr. James G. Boslow
300 Kenridge Rd.
Lawrence, N.Y.

Dr. Arthur Barth
3150 Rochambeau Ave.
Bronx, N.Y.

Mr. & Mrs. Gerald Brownstein
50 Woodside Terrace
New Haven Conn.

Mr. & Mrs. Harvey Firestone Jr.
50 Twin Oaks Rd.
Akron 13, Ohio

Mrs. Raymond H. Goodrich
River Bend
Navasota, Texas

Mr. Sigmund Hyman
1 Charles Center, Rm. 900
Baltimore, Md. 21201

Mr. Michael Erlanger
Redding Center
Connecticut

Mr. & Mrs. Robert Berry
541 E. 20th St.
New York 10, N.Y.

Mr. & Mrs. Sidney J. Allen
1920 Lincolnshire Dr.
Detroit, Mich.

Mr. & Mrs. Everett Carpenter
325 East Acacia Rd.
Milwaukee 17, Wisc.

Mrs. Leonard K. Firestone
919 North Alpine Dr.
Beverly Hills, Calif.

Mr. & Mrs. J.L. Gitterman Jr.
1095 Park Ave.
New York 28, N.Y.

.... and the following are new stencils:

Museum:

Mr. Chapman Kelley
2508 Maple Ave.
Dallas, Texas 75201

Mr. Norman S. Rice, Curator
Albany Institute of History & Art
125 Washington Ave.
Albany, N. Y. 12210

Mr. Whitney Sevin, Director
South Bend Art Center
121 N. Lafayette Blvd.
South Bend, Ind. 46601

Customer:

Mr. Richard Daniel
82 Washington Place
New York, N.Y. 10011

Mr. Edward Albee
50 W. 10th St.
New York, N.Y. 10011

Thanks,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information is by the published 60 years after the date of sale.

app

March 23, 1967

Dr. and Mrs. Norman Rosenberg
48 North Drive
East Brunswick, New Jersey 08816

Dear Dr. and Mrs. Rosenberg:

As you requested, I am listing below the current
insurance valuation for your John Marin painting.

RIVER SCENE FROM WEENAWKEN, N.J. Oil 1916
23½ x 19 3/4" \$6000.

Sincerely yours,

EOH/tm

After publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 28, 1967

Mme. Miura Griliches
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Miura:

Needless to say, I felt very sad to see the work of Ottesen removed from this Gallery, but I am convinced that it will be beneficial to the artist and to you under the present circumstances. However, I did retain several paintings which I purchased for my own collection and have one hanging in my apartment at the present time. These will not be for sale as I acquired them during the period of our association with the object of adding them to my personal collection - to be presented to one or several institutions subsequently.

I have all the receipts to date with the exception of the final pick-up by Mr. Devernay several days ago. As I am dictating this letter in my apartment, it is possible that the receipt was made and retained by one of the employees for my attention.

I hope that Chapman Kelley had a success with the show in Texas, where we had sold several Ottesens in the past. Do let me know.

I hope that when you are in New York at any future time, you will advise me in advance so that I can arrange for an evening with you, as it is always a pleasure to see you - and I trust that the transfer of the paintings will not alter our friendly relationship.

My very best regards - and please remember me to Ottesen.

As ever,

EOH/tm

misc.
artist

April 6, 1967

Mr. Frank R. Manuella
9104 96th Street
Woodhaven, New York 11421

Dear Mr. Manuella:

Thank you for your letter and for offering to let us see your portfolio.

For some years The Downtown Gallery has concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster, feeling that the younger artists would be better benefitted by an association with a younger dealer.

With the many, many galleries now operating in New York, it will probably not be difficult for you to make the appropriate affiliation for your sculpture.

Sincerely yours,

Tracy Miller

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March 25, 1967

Mr. Richard A. Madigan
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Dick:

It was indeed a pleasure to receive your letter. I can appreciate what a tremendous change in your life the move represents, with all the contrasting environmental elements involved. Now that you are a cowboy, life must be mighty different from what you experienced in Washington. I visited the Amon Carter Museum for the opening of the Georgia O'Keeffe exhibition, managed to see the Fort Worth Art Center while I was there and realize how much area there is for expansion under your leadership.

Several "natives" I met during my stay pleaded for exhibitions in the hope of extending their visual experiences and I am sure that you will come through with some brilliant ideas as you have in the past. I can assure you that, if there is anything we have in our possession which would be of interest to you, we will be delighted to cooperate as always.

Since you now have travel funds, I certainly hope that I will see you very shortly in New York. Do let me know in advance so that I can arrange my time for some gay events during your visit. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

Bloomington-Normal Art Association
Russell Art Gallery
Bloomington, Illinois

If so, please make the appraisal in triplicate - one for the insurance agent, one for his company and one for our files. We shall appreciate your assistance.

(Mrs. Kenneth D.)

Sincerely yours,
Helen Carpenter
President

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

14 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

March 20, 1967

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y. 10022

.....
SUGGESTED RESTORATION OF PAINTING:

WINTER SCENE - Oil on canvas, 21" x 27", American Primitive,
19th century, artist unknown.

Painting has been damaged along bottom right with large losses in paint layer and ground, exposing canvas which appears scorched in several places. Two small tears have occurred in canvas in this area. Damage will be indicated on photograph. Apart from this, surface of painting is extremely dirty, there are age cracks and other losses and canvas in general is in poor condition.

Suggested Restoration:

Temporary gesso fillings will be placed in losses and tears repaired.

Painting will then be treated on the vacuum table to correct age cracks and lined using wax-resin adhesive and unprimed linen canvas. Losses in paint film will be given further gesso filling and retouched. Painting will be mounted on a Lebron stretcher and the surface cleaned to remove excess adhesive and dirt. Losses in paint film will be given further gesso filling and retouched. Surface will be sprayed after cleaning and retouching with synthetic resin varnish.

Cost of restoration -

\$385.00

MMW: th

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

April 4, 1967

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Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

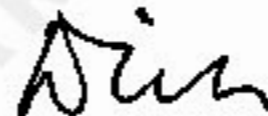
Dear Edith:

Thanks so much for taking so much of your time last Saturday to discuss plans for the exhibition of Popular Art of the 18th and 19th centuries. I am in complete agreement that such an exhibition would be ideal for Fort Worth and that it would be a perfect starting point for a series of exhibitions on American art.

Mitch Wilder is out of town until the first of the week, but I have all my notes typed and in order. We will discuss the exhibition immediately upon his return, in order to get right back to you. Having the dictating machine was a great help, as I now have detailed notes on a representative sampling of works which will make our discussions here much easier.

You are still my favorite Odessa Mama, even if it isn't for publication. See you soon.

Affectionate regards,



Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM:gk

THE WHITE HOUSE

WASHINGTON

October 6, 1966

Dear Mr. Robbins:

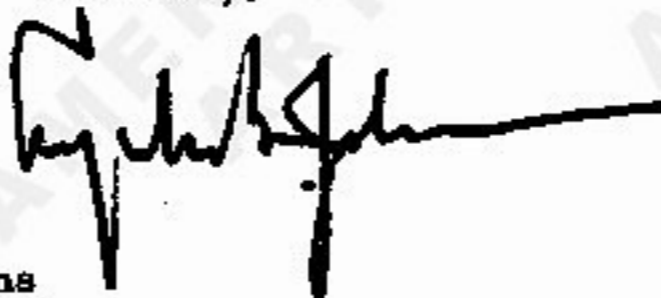
I regret that it was not possible for me to participate, as I had intended, in the dedication program of the Frederick Douglass Institute of Negro Arts & History.

I have been told of the progress you and your colleagues have made during the past two years in giving the nation its first cultural institute focusing exclusively upon the heritage of Negro peoples and their contributions to mankind. We need such an institution today, as we strive to strengthen the foundations of mutual respect between the races in America.

The Museum of African Art, already well known for the role it plays in fostering a better understanding of Africa, is an important addition to both the cultural resources and the diplomatic community of the Nation's Capital. The museum's more recent efforts to publicize, through the Frederick Douglass Institute, the unsung contribution that Negro-Americans have made in our own nation's history, is equally welcome.

I congratulate you on your success thus far, and am confident that support will be forthcoming that will help you bring your plans fully to fruition.

Sincerely,



Mr. Warren M. Robbins
Director
Frederick Douglass Institute
316 A Street, N. E.
Washington, D. C. 20002

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307 Nautilus Street
La Jolla, California 92037
March 23, 1967

Dear Mrs. Halpern,

The last time we were in New York your gallery had just moved to its present quarters and we were not able to see it. I once contacted you via telephone about the possibility of viewing your collection of works by the Steeghly group — my husband is completing his thesis on W.C. Williams and his visual contacts and influences which includes, of course many of the painters you have shown. Unfortunately, we never did meet.

Now, we wonder might there be catalogue of the current Dove show — it is almost too much to hope — with reproductions? We hope there is, that you will perhaps tell us or so — somehow arrange it that we get one. Thank you so much. Next time we are in New York, perhaps we shall be more fortunate and meet you.

Sincerely,
Andrea Dijkstra

THE
DOWNTOWN
GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

STATEMENT

March 30, 1967

Mr. Norman F. Levy

522 Fifth Avenue

New York, New York 10036

Received check on account

\$2500.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

As you requested, I am listing below some of the reasons why I feel the proposed legislation making artists' contracts terminable by either party at will would be very unfortunate for the New York art situation in general and the younger artists particularly:

- 1) I do not see how a gallery could promote a young artist without some assurance that he will remain with the gallery for a reasonable period of time. It is no secret that more often than not a gallery will lose money on the first or even second exhibition of a young artist; nevertheless, this is a risk which the gallery must take in the hope of making money later on. Without the assurance that there will be a "later on," it seems to me that galleries will restrict their exhibitions to those where the artist or circumstances guarantee some kind of profit.
- 2) Along the same lines, it is often essential to advance money to a young artist until he can have an exhibition or at least some sales. Again, I do not see how this would be possible if the artist could leave the gallery at any moment.
- 3) In many of the large galleries, a large part of the gallery's work does not deal with direct selling, but, rather, in keeping the artist before the public by seeing that he is included in museum and other exhibitions throughout the country and in Europe. There is no immediate economic return for this effort; it is time invested toward the day when these efforts will be repaid by the artist's enhanced reputation. Again, this is only possible when the gallery knows that it will have a stable relationship with the artist over some reasonable period of time.
- 4) New York is today the center of the international art world, and I would like to think that this is in some measure due to the widespread

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

has it matter of choice. I hope that you will decide to retain it and
 come as long as you like. If you insist, I will not object. I am sure
 that Jerry will honor your wishes in the matter. It is not
 unusual for both members of a family to respond alike to a
 work of art and I am convinced that Jerry will indulge you
 in this case. If you recall, the painting was returned, but
 since the time involved was not great, I am sure I could
 have I could have it again. I am sure I could have it again.

March 24, 1967

Mrs. Jerome Greene
 14 East 76th Street
 New York, New York 10021

Dear Gerda:

When I got word from Jerry that you wished to have the
 Weber painting entitled FLOWERS, I was truly
 shocked and also - frankly - upset.

You recall, of course, that you looked at a good many
 of Weber's paintings before you selected this outstand-
 ing example of his work. We sent it to your home on
 September 27th to give you an opportunity to study it
 in your own environment before you made a final deci-
 sion. I recall with pleasure my visit to your home -
 the nice evening I so enjoyed - and the fact that you
 were enthusiastic about the painting in the setting
 which you chose and where I agreed it looked exceedingly
 handsome also.

Some time after, we had the painting reframed at your
 request and in the interim also had our conservator do
 a surface cleaning so that the painting would look its
 best with the superficial dust which adheres over a long
 period removed. The actual billing is dated October 21st.

Aside from paying the expenses involved, which in these
 days amount to a considerable figure, we also paid Mrs.
 Weber as we do not like to hold unpaid bills for more
 than three months under any circumstances - and partic-
 ularly so since we advised Mrs. Weber early in October
 that her husband's FLOWERS had been sold and looked so
 handsome in its setting. As I advised you originally,
 he withheld this still life from sale for many years,
 but I finally convinced Mrs. Weber that it would be best
 to place these outstanding canvases in appropriate col-
 lections rather than have them stored indefinitely - in
 between historical exhibitions.

At this point, it seems impossible for me to advise her
 that a change had been made after five to six months.
 Since I am convinced that you personally really respond
 to this example of Weber's work and since you did make

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 28, 1967

M E M O R A N D U M

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Mr. James Goodman
James Goodman Gallery
The Park Lane
33 Gates Circle
Buffalo, New York 14209

Mr. Sylvan Cole, Jr.
Associated American Artists, Inc.
605 Fifth Avenue
New York, New York 10017

Dear Friends:

You three were the members of the panel to appraise the water color by Ben Shahn entitled HOT PIANO which was given by President Harry S. Truman to the Harry S. Truman Library in December, 1965. The results of your appraisals were as follows:

The Downtown Gallery	\$3,500
Associated American Artists	1,800
James Goodman Gallery	5,000

Obviously, these values are too disparate to average. Accordingly, I would appreciate it if Sylvan Cole would act as chairman of the panel and communicate with the other two members thereof in an effort to reach either agreement among all three on a single value or at least to accomplish some modification of the individual values to bring them closer together.

I would appreciate it if this could be done in advance of the next Board meeting in April so that, if agreement is not reached, the matter can be submitted to the Board at that meeting.

Ralph F. Colin
Administrative Vice President

RFC/ar

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March 25, 1967

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
West Palm Beach, Florida 33401

Dear Bob:

I thank you for sending us the catalogs of your current show. I forwarded one to each of our two exhibitors - or rather, one to Rattner and the other to Dove's widow.

Meanwhile, I have heard some delightful reports from New Yorkers who managed to get away from our snowscape to the sunscape in West Palm Beach. They praised the installation of your exhibition and spoke with great enthusiasm about the museum per se. I wish I were a rich collector also so that I could make the trip and have the pleasure of seeing not only the show but the Director of the Norton Gallery as well.

Our current show of Arthur Dove's work concentrates almost entirely on a group of watercolors which the widow has released for the first time. While they are small in inch dimension, they are huge and rich in content and I wish that you could have the opportunity of seeing the large group on view until April 8th. Also, it would be a pleasure to see you again.

Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

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RABBI LEONARD I. SEERMAN

March 22, 1967

Dear Tracy:

You may call me Martha. O.K.? Your letter was waiting for me upon my arrival home last night. Now I know you didn't forget; however, those little scribbles you took down on that piece of scrap paper didn't inspire much confidence in my search for the boys and the sewing ladies.

Now -- we saw the March, 1959 show not the December show. I can hear you say, what was this drawing doing in a show of oils -- but it was. I mean I know I was in NYC in March 1959 because it was the week my nephew was born. I never travel in December -- Chanukah Christmas -- busy time.

Frankly, I'm not sure any more what medium the work was in. I know what it wasn't.. Not an oil -- maybe a pen and ink. At least it was black and white. Helpful? I doubt it.

What really made me know I hadn't been seeing things was when they flashed "my" picture on the screen during the National Educational Television show about Shema last year. I even wrote to the producer of the show (Westinghouse in Pittsburgh) but his secretary's answer was very evasive and vague -- as if the show had never been produced! Then I wrote to the Pogg with the same unsuccessful results.

I feel rather like a crusader. I've got to have it -- since this is doubtful (I'm

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March 29/67

Downtown Gallery
465 Park Ave
N.Y.C.

Dear Sirs -

I am sending you
enclosed herein a small
photo of a Max Weber painting
which I would like to sell
because the picture is
bubbling and cracking -

My art teacher who
saw it feels it was painted
many years ago, before his
trip to Paris.

It is a beautiful
painting & because I treasure
it so much, I hate to see it
deteriorate before my eyes -
Restoration would be too
costly for me -

I would sell it at a
most reasonable price -

April 4, 1967

Mr. Edward Bryant, Director
University of Kentucky Art Gallery
Lexington, Kentucky 40506

Dear Mr. Bryant:

I want you to be the first to know that on April 18th
we are opening another exciting exhibition of John
Storrs' work. On this occasion we are concentrating
on his paintings - all dating in the 1930's, when he
devoted a good part of his time to this medium. In
addition, we are including some of his drawings and
very early woodcuts, which presage some of the paint-
ings and sculpture.

I hope you will have occasion to be in New York during
the period of the exhibition, which will again present
a tremendous surprise to the art world.

It will be great to see you again. My best regards.

Sincerely yours,

EGH/tm

EVELYN WOOD READING DYNAMICS INSTITUTE
1258 EUCLID AVENUE • SECOND FLOOR • CLEVELAND, OHIO 44115 • PHONE: (AREA CODE 216) 579-1220

THOMAS E. MUIR
INSTITUTE DIRECTOR

April 7, 1967

Edith dear,

Sorry I was in such a mad rush
on my trip into N.Y. a few weeks ago, but
nevertheless glad to talk with you even tho'
I could not visit with you.

I'll be leaving here within about two
weeks, heading for New York. Must stop in
Washington for one day. Management personnel
on the 14th and not definite whether I'll
go to N.Y. first or stop on my way into N.Y. No big
decision. As of this moment have not
located a spot to park the bones. Have
written to several of the better apartment
hotels, east and west, and found the rates
outrageous for a studio apartment with
kitchenette. By outrageous I mean
\$3.50 - \$6.00 per month.



March 22, 1967

Mrs. Matthew A. Meyer
930 Park Avenue
New York, New York 10028

Dear Mrs. Meyer:

Mrs. Halpert has asked me to thank you for your kind invitation for April 11th and to tell you that she will be most pleased to attend your cocktail party on that occasion.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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April 11, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

Thank you for sending me copies of your letters to Turner and Goodrich. I am delighted that both are taking the exhibition - and particularly so the Philadelphia Museum as I know it would have pleased Charles tremendously to have his home town honor him again. He received an award as an honored citizen of Philadelphia. Native boy makes good! I recall carrying the silver plate I had to accept in his absence as he was ill at the time, but will get all the details long before you go to press.

I hope to see you next Monday afternoon at the Preview Party for our next "rediscovery" exhibition - of paintings produced in the 1930's by John Storrs, which have been tucked away these many, many years. It will be the first showing as a unit - in New York - and will be supplemented by a remarkable group of drawings and graphics, dating from 1912. I hope you and Tiresa can be here to share the fun we have had digging up this material.

My fond regards.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Julius A. Stratton

800 Park Avenue New York, New York 10021

April 10, 67

Downtown Gallery
465 Park Avenue
New York, N.Y.

Sutcliffe,

Enclosed please find checks
totaling \$712.50 as down payment
for the Horse Water color.

I am returning as request-
ed the contract agreement but
would very much like a copy
for my records too. Could you
send me one please?

Sincerely
Catherine H. Stratton
(Mrs. Julius A. Stratton)

TRADITIONAL
AFRICAN SCULPTURE
FROM THE
MUSEUM OF AFRICAN ART
WASHINGTON, D. C.



EXHIBITED AT
MUSKINGUM COLLEGE
NEW CONCORD, OHIO NOVEMBER 10-12, 1966
CONFERENCE
THE UNITED STATES AND AFRICA

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

March 29, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

The biennial exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE will close on April 9. It has been a very successful exhibition and has attracted visitors from a very wide area.

During the week of April 10 we will be shipping the loans of all New York lenders to W. S. Budworth and Son. They will return to you, the following:

ARTIST

Rattner

TITLE

"The Red Carpet"

We are very grateful to you for your cooperation in the success of the exhibition.

Sincerely yours,

Muriel Christison
(Mrs.) Muriel B. Christison
Associate Director

MBC:jp

March 29, 1967

Mrs. Sandra Dijkstra
307 Nautilus Street
La Jolla, California 92037

Dear Mrs. Dijkstra:

As you requested, I am enclosing a catalog of the current exhibition, which unfortunately does not list the individual items due to the fact that Arthur Dove did not title the paintings nor date them.

The best area for obtaining information on the Stieglitz group is the Yale University Library, which has all the Stieglitz archives, including Catalogs, correspondence, etc. This is the most inclusive collection of material and the next best source is the Phillips Gallery in Washington, which owns a large collection of work by all the Stieglitz artists and has an entire set of catalogs, many of which are illustrated. Also, there is a tremendous file of photographs, which should be most helpful to you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

March 25, 1967

Mr. Elmer Halseth, Director
Fine Arts Center
506 - 2nd Street
Rock Springs, Wyoming 82901

Dear Mr. Halseth:

In response to your letter, I will be pleased to greet your group of visitors to the Gallery. Would you please telephone me when you arrive so that we may set up a specific time on either the 29th or 30th of March and so that I will make no other commitment and will be free to show you whatever may be of interest to you in addition to the works of art on display, which at that time will include a one-man show of paintings by the late Arthur Dove (on view in the main gallery) as well as examples by all the other artists on our roster. The enclosed catalog has the complete listing and you will also find both the address and the telephone number. Our working hours are from 10 a. m. to 6 p.m. - Tuesday through Saturday.

I look forward to your visit.

Sincerely yours,

EGH/tm

(e) The term "art dealer" means a person, other than a public auctioneer, engaged in the business of selling works of fine art.

(f) The term "person" means an individual, partnership, corporation, association or other group, however organized.

(g) The term "on consignment" means that the title to a work of fine art remains vested in the consignor, notwithstanding the physical possession thereof by the consignee.

§ 220. Artist-art dealer relationships.

1. Consignments and proceeds of sale; trust funds.

(a) Whenever an artist delivers or causes to be delivered a work of fine art of his own creation to an art dealer for the purpose of sale, or exhibition and sale, to the public on a commission or fee or other basis of compensation, the delivery to and acceptance thereof by the art dealer is deemed to be "on consignment" and such art dealer shall thereafter with respect to the said work of fine art be deemed to be the agent of such artist and any proceeds from the sale of such work of fine art are hereby declared to be trust funds in the hands of the consignee to be held in trust for the benefit of the consignor.

(b) Prepaid expenses

Advances made by an artist to his dealer to prepay expenses in connection with an exhibition and/or sale of the artist's work product are also trust funds in the hands of the dealer for such purpose and no other.

2. Misappropriation a larceny.

It shall be unlawful for the consignee of a work of fine art to secrete, withhold, or otherwise appropriate to his own use or that of any person other than the consignor, his heirs or [assigns,] personal representatives such work of fine art or any of the trust funds hereinabove described. A violation of this provision shall constitute a larceny in the degree as provided in the penal law of the State of New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA, OKLAHOMA 74114

VICTOR D. MORT, PRESIDENT

DONALD G. HUMPHREY, DIRECTOR

April 10, 1967

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Miller:

We had thought that Santini Brothers had returned the unsold items, because we had the works labeled as to gallery, but we learned only last week that they were waiting for a specific list, which was subsequently rushed to them. You have received the unsold items, with two exceptions. For some reason a Shahn and a Rattner print were not sent with the other things. These will be rushed to you as soon as possible. I'm sorry about the delay.

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

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March 22, 1967

Mrs. Harry E. Terhune
Timber Mill Circle
Stamford, Conn. 06903

Dear Mrs. Terhune:

The two Nakians you refer to are the only two Mrs. Halpert owns and I'm sorry to say that she has no knowledge or information on the others you are inquiring about.

I would suggest you get in touch with Nakian's current dealer, which I believe is the Egan Gallery.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(over) Museum of African Art 3-26-61

THE EVENING STAR
Washington, D. C., Tuesday, February 22, 1945

The Rambler ... In a 'New' Era

By JOHN MCKELWAY

Frederick Douglass, ex-slave, editor, author, abolitionist lecturer, one of the first Negroes to hold public office in the District, died 70 years ago this month.

At one time he lived in a modest home at 318 A Street NE, on Capitol Hill, and less than a year ago it was turned into a Museum of African Art. One of the exhibits associated with the life of Douglass is a bound volume of a weekly paper Douglass helped edit in the 1870s. Officials of the museum recently

At first it was National Era. The—lacking in local

At the time

Paper" edited by Ben Shahn has four Negro community studies from photographic of white people of W. Frederick Douglass. Negro

At first, Free abolitionist and orator, for the "Corresponding Museum of African Art. A who had been the limited edition of 256 silk Church, Douglass screens will be used to support

IN THE 1870s Douglass' house at 318 A St. NE. The Negro Grand was presided over by Douglass' birthday will be evidence a social movement and more a nation of Negro History Week. Following are brief excerpts from his writings.

"Must I undertake to prove that the slave is a man? The point is conceded already...

The slaveholders themselves acknowledge it in the enactment of laws for their government... It is admitted in the fact that Southern statute books are covered with enactments forbidding, under severe fines and penalties, the teaching of the slave to read or to write. When you can point to any such laws in reference to the beasts of the field, the fowls of the air, the fish of the sea, or the reptiles of the earth, you will have shown that the slave is not a man.

The weekly thing Woodland's German bitters for over completely lacking in advertising. It carried some 50 as dispatches from other newspapers. It was Reg temperance and for women's suffrage.

THE WASHINGTON POST

Saturday, Feb. 24, 1945

Douglass Birthday

Commemorating the 148th anniversary this Sunday of the birth of Frederick Douglass, Negro abolitionist and orator, four silk-screen studies of the man have been drawn by artist Ben Shahn for the benefit of the Washington Museum of African Art. A limited edition of 250 silk-screens, signed and numbered by the artist, will be used to support a drive for funds to restore the Frederick Douglass house at 318-18 A St. NE. The Museum occupies one-half of the building.



FREDERICK DOUGLASS
... as sketched by Ben Shahn

FATHER OF RIGHTS REVOLUTION:

4 studies of Douglass given museum

Ben Shahn, one of America's most renowned artists, has just completed a series of four studies of Frederick Douglass, abolitionist orator and publisher whose birthday Feb. 14, 1817, will be celebrated Sunday as the culmination of Negro History Week. A militant and articulate figure who was a friend and advisor to Lincoln, Douglass is regarded as the father of today's civil rights movement.

The four studies of Douglass were drawn expressly for the benefit of the Washington Museum of African Art by Mr. Shahn, according to Warren Robbins, museum director.

A LIMITED edition of 250 silk-screens signed and numbered by the artist, will be used to support the Museum's current drive for funds to restore the Frederick Douglass townhouse at 318-18 A St. NE on Capitol Hill.

The museum, with six galleries already opened to the public, currently occupies one half of this building which was Douglass' first residence in Washington.

A single drawing will be presented to persons who become sustaining members of the museum; life members will receive an especially prepared portfolio of the complete set. The portfolio will also include an essay on Douglass by poet Langston Hughes.

THE MUSEUM displays traditional African sculpture together with examples of modern European and American art showing African derivation or inspiration.

The purpose of the Museum is to promote greater public awareness of the rich creative tradition of Africa and of the ancient cultural background of the colored American.

THE WASHINGTON DAILY NEWS, FRIDAY, FEBRUARY 17, 1945

FREDERICK DOUGLASS



to contradict that expectation. If I were in a commercial government, or an autocratic or a bureaucratic government, where

with the mass, I should partake of the strength of the mass. But here, where universal suffrage is the rule... to rule us out is



IN FOUR STUDIES: Warren Robbins, Washington Museum of African Art, four studies of Frederick Douglass drawn for the museum by Ben Shahn, America's foremost artists. (Cahell Photo)

1 § [220] 219-a. Artist-art dealer relationships. 1. Any custom,
2 practice or usage of the trade to the contrary notwithstanding, (a)
3 [Whenever] whenever an artist delivers or causes to be delivered
4 a work of fine art of his own creation to an art dealer for the pur-
5 pose of exhibition and/or sale[, or exhibition and sale, to the
6 public] on a commission, [or] fee or other basis of compensation,
7 the delivery to and acceptance thereof by the art dealer is deemed
8 to be "on consignment", and
9 (i) such art dealer shall thereafter, with respect to the said work
10 of fine art, be deemed to be the agent of such artist[,], and
11 (ii) such work of fine art is trust property in the hands of the
12 consignee for the benefit of the consignor, and
13 (iii) any proceeds from the sale of such work of fine art are trust
14 funds in the hands of the consignee for the benefit of the consignor,
15 (b) a work of fine art initially received "on consignment" shall
16 be deemed to remain trust property notwithstanding the subse-
17 quent purchase thereof by the consignee directly or indirectly for
18 his own account until the price is paid in full to the consignor.
19 If such work is thereafter resold to a bona fide third party before
20 the consignor has been paid in full, the proceeds of the resale are
21 trust funds in the hands of the consignee for the benefit of the
22 consignor to the extent necessary to pay any balance still due to
23 the consignor and such trusteeship shall continue until the fidu-
24 ciary obligation of the consignee with respect to such transaction
25 is discharged in full.

26 [3] 2. Any provision of a contract or agreement whereby the
27 consignor waives any [of the foregoing provisions] provision of
28 this [section] article is absolutely void[.] except as hereinafter

March 24, 1967

Karsh

Dear Estrellita,

Aside from missing you and Yousuf, I am greatly disturbed because I have had no word for many, many weeks and no reply to a letter I sent you quite some time ago. I miss you desperately and wonder when you plan to be in New York again. Please let me know so that I can relax.

And as - my love to you and Yousuf.

As ever,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA
832-5194 33401

March 22, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

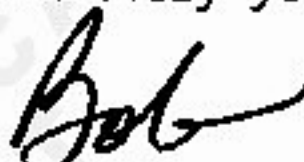
Dear Edith:

You were very gracious to let us have so many paintings for our Trio of American Painters. Your courtesy was deeply appreciated and I, for one, am grateful to you for your splendid selections.

With a Dove memorial show on your hands, how could you spare so many handsome pictures?

When I am next in New York we must go over our Dove-Rattner holdings and have a little powwow.

Sincerely yours,


E.R. Hunter
Director

ERH:p
encl

AFRICAN SCULPTURE

The traditional carvings produced by the tribal peoples of Africa represent one of the great creative traditions of mankind. Although the vast majority of extant works -- primarily made of wood -- are of this century and the last, African sculpture is an ancient art, with strict stylistic conventions going back hundreds, and in some instances thousands of years. Traditional sculpture should be differentiated from the great numbers of carvings made today somewhat according to tribal styles but essentially for sale to tourists and dictated by their tastes.

In the 20th Century, even as the patterns of tribal life which motivated the traditional carver are fast disappearing, the sculpture takes on new meaning and significance in the context of universal aesthetic values. The tribal masks and figures of Africa have constituted one of the germinal influences in the development of so-called modern art. The works of Picasso, Braque, Modigliani and other artists of the Paris and German Expressionist schools clearly reflect the impact of the African's free and uninhibited use of abstract form.

African sculpture is a symbolic art. The carver's purpose was to express concepts of tribal life rather than simply to copy nature. Human and animal representations -- often in ingenious combination -- were carved for differing ceremonial and utilitarian purposes: Dance masks and headdresses, male and female figures, weapons, tools and household implements were carved to pay homage to ancestors, as instruments of social control, or as symbols of fertility or virility, political authority or supernatural power. Sometimes they were designed as decorative status symbols to enhance the prestige of the owner, or strictly for purposes of entertainment.

The seventy sculptures gathered together for this exhibition can represent only to a very limited degree the broad range of tribal styles and the considerable variety that is to be found within each style. Of the hundreds of styles of African art that are identifiable, twenty -- from twelve countries of present-day Africa -- are included herein. But from these few works the evocative power, the profound aesthetic sense and the remarkable technical skill of the African carver will become apparent.

Hardly a primitive art in the incorrect sense that the term is frequently used, the sophistication of African sculpture is one of the things that compels reassessment in the Western world of the forms of expression, the values and the insights of the cultures of Africa.

Warren M. Robbins
Founder and Director, Museum of African Art

The generosity of the following collectors is acknowledged with thanks for the loan of works of sculpture, as indicated, for this exhibition: Ernest Ansprach: 3, 4, 11, 13, 29; Emil Arnold: 2, 14-19, 48, 49; Bernard Coleman: 34, 35, 61, 62; Jack Lawrence: 25, 27; Harold Rome: 12, 20, 24, 37, 38; Harry Schaeffer: 23; Robert R. Simmons: 22, 46, 50.

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ROSS LABORATORIES COLUMBUS, OHIO 43216

RICHARD M. ROSS
PRESIDENT

10 April 1967

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On September 17, 1965 I wrote you inquiring about "The Beat" by Robert Osborn.

At the present I am interested in knowing what other work of Robert Osborn you have and prices of same.

If you would send me this information at your convenience, I will appreciate it very much.

Sincerely,



sb

April 11, 1967

Miss Eileen D. Fox
Famous Artists Schools Inc.
Westport, Connecticut 06880

Dear Miss Fox:

This morning I received a letter from Mr. Benenson and have placed an order with the photographer for the Stuart Davis painting photo COMBINATION CONCRETE #2 - together with the Davis entitled POCHADE, which belongs to the Gallery.

As I advised you previously, our sales invoice bears the following statement:

"All copyright and reproduction rights on above reserved by artist or gallery"

Because in recent years, many publications have been photographing reproductions which appeared in museum and gallery catalogs and/or books without obtaining permission to do so and in some instances have used them for commercial purposes. Therefore, we would like to have you sign the enclosed agreement indicating that your publication will indicate that any use of the reproductions for publication or whatever is forbidden - and that no copy of the reproduction in your textbook may be made. I am sure that you will understand the situation.

The credit line "Collection of Mr. and Mrs. Charles B. Benenson" and our painting "Collection of The Downtown Gallery" both should be followed by "Courtesy of The Downtown Gallery".

Sincerely yours,

EGH/tm

P.S. A Bill for the two photographs ordered is enclosed.

copy to Mr Benenson

April 7, 1967

Miss Dayne Bonta
221 East North "E" Street
Gas City, Indiana

Dear Miss Bonta:

Thank you for your letter.

Indeed, we are the agents for Ben Shahn's work - including graphics, of course. We always have a cross-section of his silkscreens on hand, although at the present time, the supply is rather limited due to Mr. Shahn's illness. The price range is roughly from \$150. to \$350.

Unfortunately, we do not have photographs available to send you, but hope that you will have occasion to be in New York and will come in to see what we have available.

Again, thanks for your interest.

Sincerely yours,

Tracy Miller

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April 4, 1967

Mr. Ben G. Takayasu
Suite 202
1943 South King Street
Honolulu, Hawaii 96814

Dear Mr. Takayasu:

I deeply regret the delay in furnishing you with the material you requested. Unfortunately, our bookkeeper has been away for several weeks and it is imperative that she check the books professionally before the detailed data can be assembled, as no one else in the Gallery is familiar with the various record books she maintains. Meanwhile, I have asked our accountant to help me in the matter and he promised that he will do so very shortly in the event that the bookkeeper does not return within the coming week - although he too is preoccupied with his many accounts in view of the necessity of completing his clients' tax returns before April 15th.

In any event, we will do the best we can to get the papers ready for you - in legal form.

Thank you for your patience in this connection.

Sincerely yours,

EOH/tm

*Copy of Sales & payment report
Sent to above*

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March 28, 1967

Mr. Warren M. Robbins
Frederick Douglass Institute
226 A Street N.E., Capitol Hill
Washington, D. C. 20002

Dear Warren:

Thank you for sending me the fascinating literature on the Frederick Douglass Institute together with the precious "First Day of Issue" Douglass stamp.

I am greatly impressed with the progress you have made before and since the inauguration of the Museum of African Art. Unfortunately, this has been a very trying period in my life - I am referring to the past three years - the most trying ever - what with a serious illness, moving from the old quarters to this address, the rebuilding program, all adding up to a constant state of fatigue - thus eliminating all external activities.

I am hoping that when the art season of 1967 ends, I will be in a position to travel and see something of the world during the two months vacation. One of the first stops will be the Douglass Institute. And when I move from my present apartment to one I have already engaged, I will go through my entire African collection and perhaps will find a few objects of interest to you as additions to your collection. At present, I find travelling most difficult and, as you may have noticed, I find it most trying to express myself these days, but hope that after the vacation (the first in two years) I will become normalized again. In any event, I certainly look forward to a lengthy visit with you at the Institute and perhaps then we can make some plans for the future.

Incidentally, I would very much like to have "copies" of the four Shahn studies of Douglass and will be most grateful to you as I try to maintain a complete record of each artist's work in our Gallery archives.

I will let you know when I can make a more extended trip to Washington. Meanwhile, my very best regards.

Sincerely yours,

EGH/ta

[encl. Dole 4-1-67]

error to publishing information regarding sales transactions, enclosures are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

1 September 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You are probably mystified at receiving three more Dole collages, each from a different place. I am mystified myself at why things never seem to get back where they belong, and, of course, never on time. I hope you received them in time and in good shape. I'm enclosing an invoice for these:

Minuta shipped from the Rex Evans Gallery

Agon Again shipped from the La Jolla Museum

Encomium shipped by me via Bruggers in Los Angeles

Mrs. Warren Tremaine is coming in to see the Doles in your opening show. She has one already, but wants another. Mrs. Burton Tremaine has asked me to let her know when I have a whitish Dole, and I believe she might be interested in "Hill Town" or "Ad Hoc".

I do hope you like this last group, and have wonderful success with it. Warmest regards.

Very sincerely,

Esther Bear Gallery

EB:pd
encl.

ART SALES & RENTAL GALLERY
AT THE
PHILADELPHIA MUSEUM OF ART

POplar 5-0500

April 10, 1967

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York, 10022

Dear Mr. Miller:

Enclosed is a check for the Ben Shahn silkscreen, "Paterson #2".

Price \$150.00
Less 10% . . . 15.00
Balance \$135.00

The new owner is Mrs. Elizabeth Freelon, 6629 Quincey Street, Philadelphia, Pennsylvania, 19119.

Sincerely yours,

Margaret McFadden
Margaret McFadden

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March 29, 1967

To: Dr. Herbert J. Kayden

Shahn	TENNIS UMBRELLA, 1951	W.C.	11½x15½	\$1500.
Kuniyoshi	MASKED, 1951	Cassia	6½x9	3000.
Marin	SEAPIECE, 1951	W.C.	17½x12½	4500.
Tan	NOCTURNE, 1952	Oil	14x11	500.
Kuniyoshi	MOONLIT NIGHT, 1945	Dwg.	22x28	1500.
Davis	STILL LIFE W/ BOTTLE, 1927	Gou.	13x10	2500.
Sheeler	ORE INTO IRON, 1953	Temp.	7x9"	4500.
Shahn	ANGER #2, 1953	W.C.	21½x26	3500.
Kuniyoshi	GIRL IN SHADOW	Gou.	9x12	4500.
Weber	COMPOSITION, 1918	Gou.	8x10	1800.
Sheeler	GREAT TREES, 1957	Temp.		3000.
Kuniyoshi	NUDE	Dwg.		800.
Stasack	VOLCANO #1, 1959	Oil	60x36	1500.
Stasack	PACIFIC, SAMOA, 1959	Oil	24x30	750.
Davis	WAYS AND MEANS, 1960	Oil	32x24	12,500.
Davis	CARREFOURS, 1928	Oil	21½x14½	5000.
Weber	INTERIOR W/ MODEL, 1955	Gou.	23x17	4500.
Zorach	THE SEA, 1952	Marb.	10½ x 6½h	1500.
	DANCER,	Ebony	16" h	2500.

5000
1500
2500

March 30, 1967

Emery Air Freight
P. O. Box 7
Scranton, Penna.

Dear Sirs:

I am returning the enclosed invoice as I believe it was sent to us in error.

It was the understanding between this Gallery and the consignee that on all "on approval" shipments, the latter is responsible for the shipping charges. Therefore, this should have in fact been a prepaid shipment. Would you be good enough to correct your records accordingly.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Dr. Turner
Mr. Goodrich

- 2 -

your thinking on this? I can foresee that Sheeler's work in photography might be handled differently at each museum's presentation.

The schedule worked out through our Exhibits office is: opening at NCFA in the week of September 9-14, 1968 and closing October 27; opening at the Whitney November 17-23, closing January 5, 1969; opening at Philadelphia January 26-31, closing on or about March 16. Specific dates for openings depend on your preferences for the day of the week. We will want to learn your precise wishes, and Philadelphia's decision on a closing date. We chose March 16 as the limit of a seven week showing such as NCFA and the Whitney plan.

At this time it is unrealistic to talk of budget in figures. Certainly, with as conventional an exhibition as this, there should be no alarming surprises among the costs. In the matter of equitable division of them, however, I would suggest the following:

Insurance: shared division of a policy premium. Because NCFA maintains a blanket policy, wall-to-wall coverage, for art on loan to us, insurance coverage by special policy would actually start as the show leaves NCFA and the cost be divided among other exhibitors. NCFA should be the policy holder, however, since we are the responsible borrower. (Presuming that our lengths of showing are the same.)

Packing: We recommend that NCFA receive all works from lenders and repack in slotted crates to reduce the handling in repeated packing to a minimum. At final closing, the entire show would return to NCFA for redistribution to lenders. Cost of the travel crates to be divided equally among the exhibitors.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DEAR EDITH:

3-27-67

ABOUT 1957 YOU WERE KIND ENOUGH TO LET ME HAVE ON CONSIGNMENT A MARINE WATER COLOR TITLED "LOOKING TOWARD GRAND MANAN" SIGNED AND DATED 1947. SIZE 20" X 14", TO SHOW TO MR. & MRS. ALBERT M. GREENFIELD OF PHILA. IT WAS PRICED AT \$2,500 LESS 10%. THEY BOUGHT THIS WATER COLOR.

A FEW WEEKS AGO MR. GREENFIELD DIED, AND MRS. G. ASKED ME TO APPRAISE THIS PICTURE APPROXIMATING ITS VALUE TO-DAY FOR TAX PURPOSES.

I WOULD BE MOST APPRECIATIVE IF YOU WOULD SEND ME THIS INFORMATION AT YOUR EARLIEST CONVENIENCE.

WITH KIND PERSONAL REGARDS, / AM

SINCERELY YOURS

Bob Calhoun

323 So. 16th St -

Phila., Pa. 19102

1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6. Termination of agreements.

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Except during the period when an exhibition is in progress, an artist-dealer agency agreement shall be terminable at the will of either party, on five days' written notice served by certified or registered mail, any other term or duration in the agreement to the contrary notwithstanding. For the purpose of this section an exhibition is deemed "in progress" from the date of the first public announcement thereof until the announced or agreed closing date thereof, whichever is later.

7. Immunity of artist's work product from dealer's liens.

(a) A dealer may not, by agreement or operation of law, other than a judgment of a court of competent jurisdiction, have, acquire or claim a right of set-off, lien or other secured interest in any work of fine art consigned to him by an artist for any reason or consideration whatsoever.

(b) Any agreement between an artist and a dealer pledging such artist's work of fine art as collateral security is absolutely null and void.

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(c) Nothing contained in this article, however, shall be construed to prevent the dealer from pursuing any legal remedy against the proceeds of sale, within the limitations herein provided, or against the artist personally, or to prevent the dealer from obtaining a security interest in any work of fine art under a security agreement whereunder possession of the collateral remains in the artist.

8. Secured claims -- lien on proceeds.

The consignee shall have a secured interest in any and all proceeds of sale of works of fine art sold by him as agent of the consignor to the extent of any lawful commissions, fees or other agreed compensation for bringing about such sale as well as for any past due indebtedness of the consignor which is evidenced by a written promissory note signed by the consignor. For the purposes of this section a note payable on demand may be treated as a past due indebtedness.

TELEGRAM APRIL 5, 1967

JAMES GOODMAN
PARK LANE, 33 GATES CIRCLE
BUFFALO, N. Y.

PLEASE DO NOT SHIP PAINTING. PHOTO OR SNAPSHOT WILL DO.

EDITH HALPERT

sent 11:45 AM

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Chap. 321

STATE OF NEW YORK

1061

1969-1970 Regular Sessions

IN SENATE

January 8, 1969

Introduced by Mr. GOODMAN—(At request of the State Department of Law)—read twice and ordered printed, and when printed to be committed to the Committee on General Laws

AN ACT

To amend the general business law, in relation to regulating the relationships between artists and art dealers, and repealing subdivision two of section two hundred twenty of such law, relating to unlawful appropriation of works of fine art

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

- 1 Section 1. Section two hundred nineteen of the general business
- 2 law, as added by chapter nine hundred eighty-four of the laws of
- 3 nineteen hundred sixty-six, is hereby amended to read as follows:
- 4 § 219. Definitions. As used in this article: (a) The term
- 5 "artist" means the creator of a work of fine art or, if he be
- 6 deceased, his heirs or personal representatives.
- 7 (b) The term "fine art" means a painting, sculpture, drawing,
- 8 or work of graphic art.

EXPLANATION—Matter in *italics* is new; matter in brackets [] is old law to be omitted.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Muhlenberg College
Allentown, Pa.

April 2, 1967

The Downtown Gallery
465 Park Ave.
New York

Dear Madame:

1960
Thank you very much for the prompt reply. We are interested in the "Caprice" by William Zorach and are considering it for purchase. On Saturday, April 8, we plan to make a trip into New York and would like to view the sculpture at this time. Please inform me whether an interview could be arranged.

Thank you again for your kind cooperation.

Sincerely yours,

Clive F. Getty

Clive F. Getty
Sculpture Gift
Committee

2000.-



HOWARD CONNOR
GENERAL MANAGER

Ritz Tower
PARK AVENUE AT 57th STREET
NEW YORK, N. Y. 10022

PLAZA 5-5000

April 6, 1967

Mrs. Edith Halpert
Downtown Gallery

Dear Mrs. Halpert:

The painting charge referred to in your letter of April 5th is in regard to a pedestal that had been in our lobby during one of your exhibits. It was necessary for us to give it two coats of paint and also to touch up the immediate area on which your signs are hung.

The pedestal itself was in poor condition and added nothing to our lobby, nor to the fine figures it held.

Sincerely yours,

Howard Connor
Howard Connor

HC:it

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1967

Miss Donna Stein
440 East 79th Street
New York, New York 10021

Dear Miss Stein:

I have just received word to the effect that John Storrs' paintings, drawings and prints are en route to New York - in preparation for the one-man show we plan to open on April 11th. Storrs' daughter also promised to send me several catalogs featuring his graphics and I will be very glad to show you the material when it arrives - before the actual opening.

Please let me know when it will be convenient for you so that I may have the material ready for your inspection.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

April 11, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Association has been requested to appraise

BOMBED OUT - 1943

by

Yasuo Kuniyoshi


You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. As you will notice, in order to assure an unbiased appraisal, there have been deleted from the Form the name and address of the Donor and the cost of the work.

Would you be good enough to appraise the work as of the date of the gift as listed on the Information Form and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second Form is for your own files.

With thanks.

Sincerely yours,


Ralph F. Colin
Administrative Vice President

RFC/sr
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From your personal collection we would also like to have:-

Naples Yellow Morning, 1935
Snow on Ice, 1930

We will, of course, assume all costs of insurance and transportation, and will arrange the pick-up date a little later. The pick up will be by James Le Brun.

We enclose our loan forms for your completion.

We are very grateful for your help with which you have always been so generous.

Sincerely yours,

Eva Ingersoll Gatling
Eva Ingersoll Gatling
Director

EIG:B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1967

Mr. Carl W. Stechmann
Continental Insurance Companies
80 Maiden Lane
New York, New York 10038

Dear Mr. Stechmann:

Enclosed please find the conservator's report on the damaged painting entitled WINTER SCENE, which was so badly damaged either at the Louise Ferrari Gallery or in transit. The conservator, Miss Watherston, included the restoration charges, but we told her to retain the painting until we have your approval for the restoration and a commitment for payment when the painting is put into condition and returned to us.

I will appreciate word from you by return mail.
Thank you for your courtesy.

Sincerely yours,

*pd. by
Ferrari*

EOH/tm

a) Failure to keep accurate books and records of all consignments and sales for a period of six years after a sale or the return of an artist's works to him.

b) Failure to furnish a written accounting to an artist (who is entitled to accountings, on demand, every 90 days) or failure to allow the artist or his representative to examine the dealers books with respect to the artist's account on any day of the week except Saturday.

7. The new law, if signed by the Governor, will go into effect on September 1, 1967 .

The bill imposes substantial burdens on all dealers. Moreover, because it inhibits dealers from making advances to artists, the bill would also harm artists -- especially younger artists.

If you, as a dealer, are opposed to the enactment of this bill into law, you should immediately write or wire Governor Rockefeller at the Executive Chamber in Albany urging him to veto this bill. The bill may be identified as Senate Intro. 4375.

In addition, and more important, you may wish to bring this bill to the attention of artists so that they may write to the Governor. In this connection, I am enclosing a copy of a letter written by a dealer to an artist explaining why the bill would hurt younger artists. I am also enclosing copies of telegrams sent to the Governor by Adolph Gottlieb and Larry Rivers urging him to veto the bill.

As the bill is now on the Governor's desk, and a decision by him will be made shortly, immediate action is necessary. If you believe that the bill is harmful, you should promptly write or wire the Governor and, more important, your artists should do the same.

Gilbert S. Edelson
Assistant Secretary

GSE:dc

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CPMA

March 25, 1967

Dr. Herbert J. Kayden
130 East End Avenue
New York, New York

Dear Herb:

Enclosed you will find the appraisal you requested, indicating the current insurance valuations to be placed on the works of art you acquired through this Gallery. There are a few exceptions, as we are no longer the agents for several of the artists who were associated with the Gallery some years ago. While we succeeded in obtaining figures from one or two dealers, we have been unsuccessful in connection with the work of Guglielmi, but since the interest in his work is increasing publicly, I would suggest that you add a minimum of 50% to the original purchase figure.

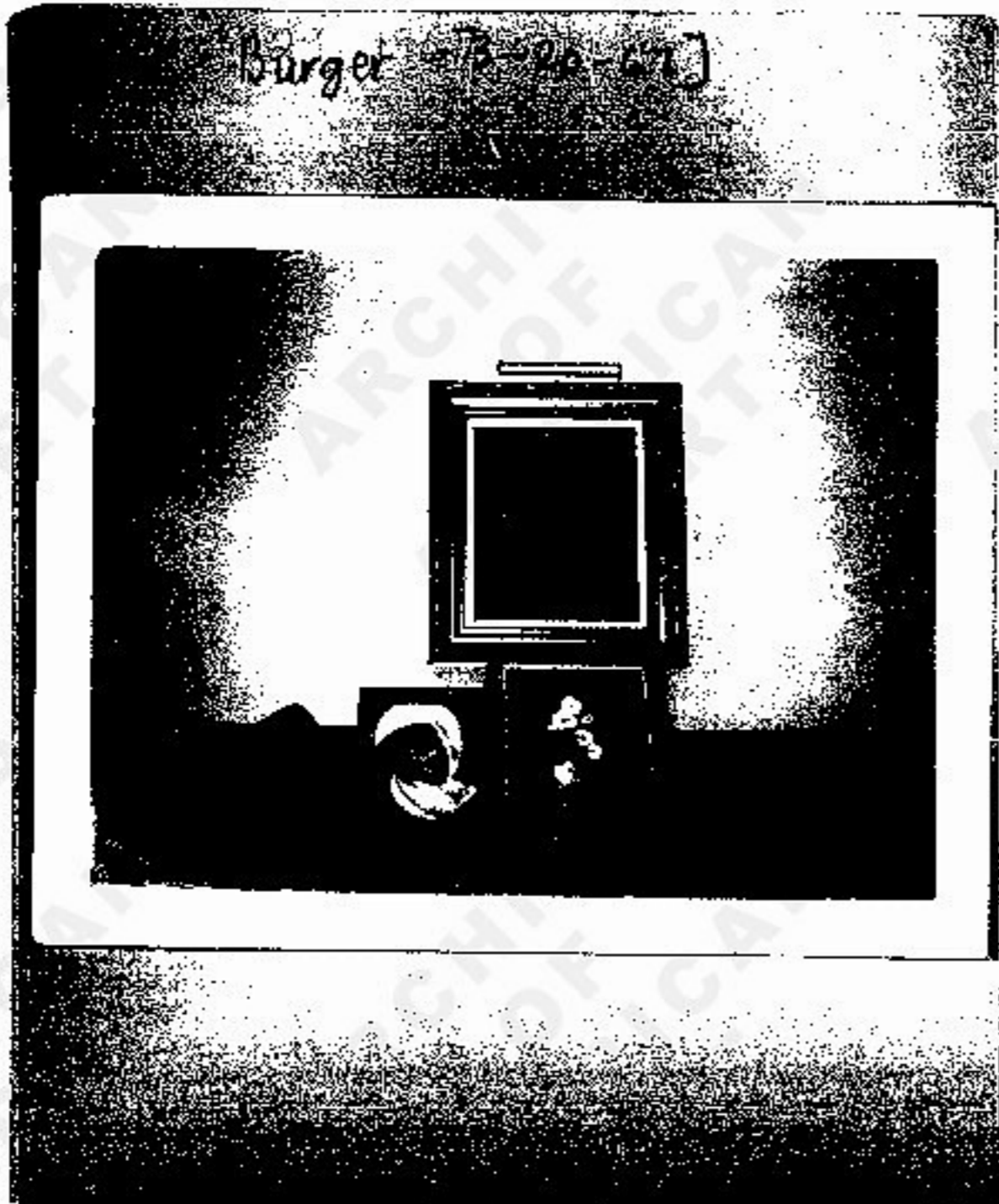
I hope that you and Gabrielle will come in to see the current exhibition, which is truly a most exciting event and should be seen leisurely without the sound of clinking glasses, etc. I look forward to your visit.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Memo

From
WARREN M. ROBBINS

To Mrs. Edith Halpert

I thought you might be interested in Andrew Hudson's comments on the Dove Show.

Why don't you write a letter to the editor and put him straight?

Portfolio #4/250 of Ben Shahn serigraphs of Frederick Douglass is being sent to you under separate cover.

Best wishes,

Wane

3/29/67

MUSEUM OF AFRICAN ART
FREDERICK DOUGLASS INSTITUTE
315-318 A. Street, Northeast, Capital Hill
WASHINGTON, D. C. 20002

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEBRASKA
LINCOLN, NEBRASKA 68508

ART GALLERIES
SHELDON MEMORIAL ART GALLERY

March 31, 1967

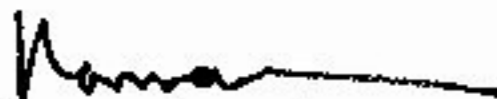
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thanks very much for your recent note. My last several visits to New York have been pretty rushed and there has been very little time for gabbing with any of my friends. However, I will certainly be in to see you on the next occasion.

I have been asked to give a talk at Concordia College during the run of the Rattner show and should have a first hand report available for you.

Sincerely,



Norman A. Geske
Director

NAG:bjs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSENMAN COLIN KAYE PETSCHER FREUND & EMIL

575 MADISON AVENUE NEW YORK, N. Y. 10022

SAMUEL I. ROSENMAN
RALPH F. COLIN
SYDNEY M. KAYE
ALLAN D. EMIL
WALTER J. PETSCHER
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS
LAWRENCE R. ENO
MURRAY COHEN
ANDREW J. SCHOEN
JEROME L. SINDLER
ASA D. SOKOLOV
STUART ROBINOWITZ
GILBERT S. EDELSON
ARNOLD I. ROTH
LAWRENCE B. BUTTENWIEBER
EUGENE L. VOGEL
GERALD WALPIN

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ROCKAY NEWYORK"

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1967

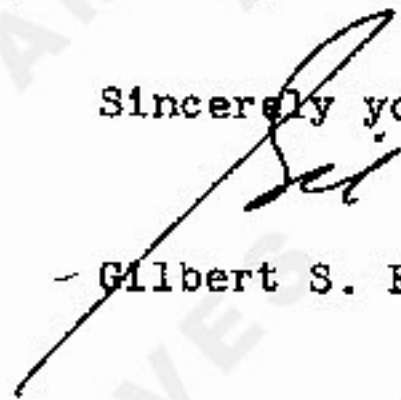
Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Re: Dispute with Frank J. Winton

Dear Mrs. Halpert:

I have had another letter from Frank Winton, a copy of which I enclose. I would very much like to reply to his letter and I would appreciate your calling me at your convenience.

Sincerely yours,


Gilbert S. Edelson

GSE:dc
Enclosure
3193-001

April 1, 1967

Dear Mrs. Halpert,

I have checked with Esther Bear and am enclosing copies of the invoices for five pictures that she sent to you that do not appear on your lists. The five pictures are titled: Hill Town

Ad Hoc - *him*

Minuta

Agon Again

Encomium

The other 11 pictures are all correct. Could you please check on these for me?

Sincerely,

William Dole

MEMBER OF AMERICAN SOCIETY OF APPRAISERS

ROBERT CARLEN

ART DEALER

323 SOUTH 16TH STREET - PHILADELPHIA 2, PA. - KI 5-1723

4-6-67

Dear Edith;

This is to acknowledge with many
thanks your kind letter of March 29th,
and the valuation on the Marin water
color "Looking Toward Grand Manan, 1947"

When are you in? I would like to
stop by one of these days.

Many thanks again, and with
best regards to you. Natalie

Sincerely
Bob

PL write
Jus Thom Sat
10-6
PL call
3-3707
on answer

MEMBER OF THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

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HOFFBERG & OBERFEST

CERTIFIED PUBLIC ACCOUNTANTS

475 FIFTH AVENUE

NEW YORK, N. Y. 10017

212 LEXINGTON 2-0993

SAMUEL I. HOFFBERG, C.P.A.
ABRAHAM OBERFEST, C.P.A.
HENRY M. BURGER, C.P.A.
STANLEY G. BERGER, C.P.A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 4, 1967

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

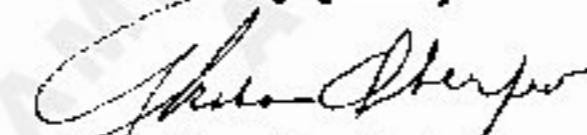
This is in reference to your question about the bills from the Zurich Insurance Company. The New York State law requires that every employer must have a disability insurance policy which will pay a weekly amount to any employee who is unable to work because of illness. The amount of the weekly payment is 50% of the employee's regular weekly salary but cannot exceed \$55 per week.

The employer pays a premium of .7 of 1% on the first \$3,000 earned by each employee during a calendar year, or \$21 a year per employee. However, there is a deduction from the employee's salary of \$.30 per week or \$15.60 a year. The net cost is, therefore, \$5.40 a year per employee. Last year the total cost of the disability insurance to The Downtown Gallery was \$70.06.

Inasmuch as you would undoubtedly continue to pay the salary of some employees in case of illness, this insurance is very worthwhile. At any rate, it is compulsory by law and must be kept.

If there is any further information I can furnish please let me know.

Sincerely yours,


Abraham Oberfest

AO/h

April 11, 1967

Mr. Richard A. Madigan
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Dick:

It was good to hear from you and, of course, I would be delighted to see Mrs. Johnson, whom I have known for some time. I regret that she will not be here by Saturday as the Dove show will be removed from the walls that evening, when we begin hanging the John Storrs exhibition, which opens to the public on the 18th after the Preview Party the preceding afternoon. It occurred to me that it would be a good idea to send her a special invitation with the possibility that she can be here for that occasion. It will be a stupendous (artistically) show and we do have good liquor and canapes.

Shall I discuss the POPULAR ART IN AMERICA - 18th and 19th CENTURY with her? I have quite a few photographs which have been delivered from the photographer and plan to go over the material tomorrow and start listing it for you, but perhaps it would be a good idea to show these to her first if you have approached her with the plan. Do let me know in advance, so that we don't run astray.

It was a great pleasure to see you again and I am looking forward to your future visits.

My best regards.

Sincerely yours,

EOH/tm

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DINNER IN TRIBUTE TO S. HURON

Monday Evening, May 15, 1967

Grand Ballroom, The New York Hilton

March 24, 1967

Chairman: Anthony A. Bliss
Co-Chairman: Marian Anderson

Dear Mrs. Halpert:

It was most gratifying that you were able to attend our meeting in the Belasco Room of Sardi's despite the inclement weather.

Surely, you will be glad to learn that we have had scores of telephone calls from people who regretted their inability to attend because of the storm.

As you know, reservations are now being filled for the Dinner-Ball in honor of S. Huron at the New York Hilton on Monday, May 15th.

We are looking forward to a truly festive evening and hope to hear from you soon.

Sincerely,

Anthony A. Bliss
Anthony A. Bliss

AAB:jl



**Famous Artists Course
for Talented Young People**

April 7, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

On March 30th, we wrote you a letter explaining that we are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain permission to include Pochade, by Stuart Davis. We will, of course, be pleased to use a credit line. In my last letter, I had enclosed a photostat of the work for your identification.

We would also appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could reply as soon as possible. Thank you for your cooperation.

Sincerely,

Eileen D. Fox

Eileen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosure

Albert Datta, Founder
(1904-1988)

Norman Rockwell
Al Parker
Ben Stahl
Steven Dohanos
Joe Whittambs
Robert Fawcett
Peter Helck
Austin Briggs
Harold Von Schmidt
George Blumel
Fred Ludtke
Bernard Poché
Bob Peak
Tom Allen
Lynne Fox
Freddie McMahon

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnet
Syd Solomon
Julian Levi
Joseph Hirsh

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrin, Jr.
Rube Goldberg
Harry Haerigman
Willard Mullin
Virgil Parich
Barney Tobey

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March 31, 1967

Miss Rose Burger
210 West 89th Street
New York, New York 10024

Dear Miss Burger:

Thank you for your letter.

As it is impossible to judge from the photograph you sent, it would be necessary for you to bring the painting to the Gallery in order that Mrs. Halpert may examine the original.

Please telephone ahead so that she may be sure to be on hand for your appointment.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Pertsmouth, Ohio
March 20, 1967

The Downtown Gallery
New York, New York

Will you please send me your price list on colored postcards and small colored prints if you have same.

Also, can you please furnish any addresses or source of supply where I might obtain small colored prints, 8 x 10" or 11" x 14", preferably landscapes, seascapes, old fishing villages, etc.

Thank you for any information you may be able to offer.

Barry R. Suter

2315 Grandview Avenue
Pertsmouth, Ohio

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NORMAN F. LEVY
582 FIFTH AVENUE
NEW YORK 36, N. Y.

March 29, 1967

The Downtown Gallery, Inc.,
465 Park Avenue,
New York, N. Y. 10022

Att: Mr. Howard Rose

Gentlemen:

Enclosed is check in the amount of \$2500.00

which is to be credited to my account.

Will you please send me a receipt for this.

Very truly yours,



Norman F. Levy

ew
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1967

Mr. William D. Paul Jr.
Department of Art
The University of Georgia
Athens, Georgia

Dear Mr. Paul:

Thank you for sending me a copy of your letter to the Museum of Modern Art.

For your information, I have refused to release any Doves on this occasion as well for the very same reason which prompted my cancellation of the exhibition you and I worked on. To repeat, we cannot afford to have works of art by the "old masters" removed from the Gallery for so long a period and, secondly, we have had much too much anguish when the objects are returned to us as we invariably find a number of works badly damaged.

Is it not possible for you to raise the relatively small fund necessary for the expenses of packing, transportation and insurance for a show of paintings by Dove or your original idea of "The 40's"? Since the dimensions in most instances are small and particularly so in a show of Dove's work, which includes miniature water-colors of monumental quality, there should be some Georgian who can put up the dough necessary.

In any event, it was good to hear from you and I hope something can be arranged in the future.

Sincerely yours,

EGH/tm

P.S. In looking through our records I seem to find no reference to the pastel, LEAGUE OF NATIONS and would therefore appreciate a photograph for our archives and will be glad to pay for the print.



**Famous Artists Course
for Talented Young People**

March 30, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

On March 30th, we wrote you a letter explaining that we had received permission to reproduce "Combination Concrete. 1958," by Stuart Davis in our new teaching textbooks. This permission was obtained from the owner, Mr. Charles B. Benenson. In his letter to us he suggested that we obtain a photo of this work from you.

We would be most grateful if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could give us an early reply. Thank you for your cooperation.

Sincerely,

Eileen D. Fox

Eileen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Albert Dorne, Founder
(1904-1985)

Norman Rockwell
Al Parker
Ben Stahl
Steven Dehance
Jon Whitcomb
Robert Fawcett
Peter Heick
Austin Briggs
Harold Von Schantz
George Gierli
Fred Ludwigs
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMahon

Ben Shahn
Doris Lee
Dong Kingman
Arnold Bronck
Adolf Dehn
Fletcher Martin
Will Barnett
Syl Solomon
Julian Levy
Joseph Hirsch

Milton Cant
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Neustrom
William Shellen
Virgil Parke
Barney Tobey

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER P. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1139 • TELEGRAMS: AUDAX AUDLEY LONDON • CABLES: AUDAX LONDON W1

NEB/IWL

23rd March 1967.

Mrs. E.G. Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mrs. Halpert,

Mrs. Cook has passed on your letter of 15th February to me, and I am afraid that our invoices were not sent to you in error. If you will refer to your letter of 20th May 1965 you will see that in your fifth paragraph you say, "To facilitate matters, we are sending the shipment collect and will of course pay the charges for the return shipment". We paid the incoming charges and I am enclosing the invoices for the return shipment.

I am sorry that the whole thing was such a financial disaster, and as I have said before, I think that the selling prices were rather too much for the English public. You may remember, of course, that with the two shows by Ben Shahn which you let us have we had a great success.

With kind regards to you,

Yours very sincerely,

Nicholas E. Brown

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AN ACT to amend the tax law,
in relation to proceeds
of sales of certain works
of fine art

Senate Intro. No. 4374
Assembly Intro. No.

The People of the State of New York, represented in
Senate and Assembly, do enact as follows:

Section 1. The tax law is hereby amended by inserting
therein a new section, to be section three hundred sixty-two-a,
to read as follows:

I
T § 362-a. When proceeds of sale become taxable income.
A Notwithstanding any other provision of law inconsistent
L herewith, trust funds in the hands of an art dealer pursuant
I to article 12-C of the general business law, shall not be
C treated as taxable income of the artist until the same
S are actually received by the artist under the terms of
the agreement with his dealer, provided that agreements
for deferred payments be in writing and subscribed by
both parties thereto.

§ 2. This act shall take effect September first,
nineteen hundred sixty-seven.

TELEGRAM APRIL 4, 1967

CLIVE F. GETTY
MUHLEBERG COLLEGE
ALLENTOWN, PENNA.

GLAD TO SEE YOU APRIL 8TH BETWEEN 11 AND 6 O'CLOCK.

EDITH HALPERT, DOWNTOWN GALLERY

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

✓ be sure he is in list
POC
to file
March 25, 1967

Mr. William D. Paul Jr.
Department of Art
The University of Georgia
Athens, Georgia 30601

Dear Mr. Paul:

In going over our correspondence in connection with the exhibition for which you selected a number of paintings from us, I feel that I should send you a written apology for withdrawing the selection you made.

As I mentioned during our conversation, I was so taken with your personal response to the paintings which I showed you that I forgot entirely your original statement to the effect that the exhibition would travel for a year.

I had the same experience today, but was more aware. A committee from the Museum of Modern Art came in to select a Dove show which was also to travel for a year. My objection to letting works of art go off for so extended a period is based on the most unfortunate experiences I have had during recent years as opposed to the past. Evidently, the young personnel now engaged in packing, unpacking and repacking is either inept or very careless, because in practically every instance several of the paintings out of each "travel show" have arrived here with serious damage. While covered by insurance, a restored work of art loses much of the value both aesthetically and market-wise - and I find it exceedingly painful when I see scratches, gouges or actual holes. Perhaps at some future time new containers will be designed or, as the Museum of Modern Art now plans, all paintings will be encased in plexiglas to prevent damage. I wish the Museum Association would call a meeting and make plans for the future as I find that other dealers - particularly those who represent artists who are deceased - are limiting the travel period to three stops.

Finally, I deeply regret my error and especially so in your case as I was truly delighted with your enthusiasm and I am very eager to cooperate with you in any future plans if you are limiting the exhibition to Athens, Georgia. I promise I will lend the cream of the crop. In closing, I look forward to seeing you on your next visit to New York. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* ANDREW M. STEVENS

April 3, 1967

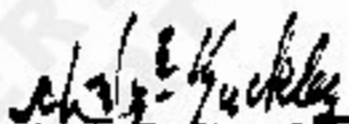
Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

I am writing to say that the beautiful Sheeler drawing is being returned having been out-distanced by the urgent need to collect all available money to use in another direction. I am, of course, happy about our new acquisition but distressed to say I am obliged to give up the Sheeler. It is a wonderful drawing and, who knows, I may find someone who will give it after all. In good conscience, however, I cannot keep it here indefinitely. I really thought we would own it and the sudden change of plan was entirely unexpected. Tell Mrs. Halpert not to abandon all hope!

With best regards,

Sincerely yours,


Charles E. Buckley
Director

CEB/ks

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PO L *in notes* *file*

April 5, 1967

Mrs. Chloe Hamilton Young, Curator
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. Young:

When we finally released the collages for exhibition at the University of Maryland, we indicated that neither THE CRITIC nor RHAPSODY IN BLUE, PART I would be for sale. THE CRITIC is reserved by the family and RHAPSODY IN BLUE was borrowed from an anonymous collector. However, we might consider releasing 10¢ STORE, which too has never been offered for sale, but I would like to have an example of this type and rarity in a college museum.

Although we have been offered considerably more for this, I am sure that Mrs. Dove will recognize the value of having it in an area where the young generation will be exposed to it and will agree to make a special museum figure of \$7500. net.

X We are not permitting the exhibition to travel for obvious reasons and the entire show should be returned to us by the end of the month when we can arrange to transmit 10¢ STORE to you if your committee is interested in making the acquisition.

I hope that you plan to be in New York before April 15th to see the current exhibition of Dove's watercolors recently released by the estate and (with few exceptions) shown for the first time. I look forward to seeing you.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information included is living. It can be assumed that the information is by be published 60 years after the date of sale.

INFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS (PREFERABLY 8 x 10 INCHES) OF THE WORK
TO BE APPRAISED SHOULD ACCOMPANY THIS INFORMATION FORM

Donor's Name:
Address:

Donee's Name:
Address:

Date of gift or proposed gift:

Name of work:

Artist:

From whom purchased:

When purchased:

Purchase price:

Medium: (Underline or fill in one)

PAINTING - Oil-Water color-Pastel-Gouache-Other _____

DRAWING - Pencil-Crayon-Ink-Other _____

SCULPTURE - Bronze-Stone-Wood-Other _____

GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other _____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other _____

Dimensions: Height _____ inches; width _____ inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: " _____ "

Face (underline two): Upper, lower, right, left, center,
other _____

Reverse (Describe): _____

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition
Catalogs, etc.)

*NOTE: If space is insufficient, please supply information on addi-
tional page.

Prior to publishing information regarding sales transactions,
auctioneers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 28, 1967

Mr. Lemmond W. Freas, Art Director
Medical Economics Inc.
Oradell, New Jersey 07649

Dear Mr. Freas:

Please forgive the delay in my reply to your letter of March 17th. No doubt you have heard that Ben Shahn had been ill, but now that he is improving rapidly, I will communicate with him about your request for reproduction in your various publications. It is customary in such cases to select an existing work of art which will be suitable for a specific project as opposed to the production of a specially commissioned work, which of course would be much more costly and besides, with the loss of time, due to the artist's illness, he will have to concentrate on his own production.

I would suggest that when you have something specific in mind, you communicate with me so that we may set up an appointment to go over the photographic records of his work to ascertain which would be most suitable for your purpose. We can then discuss the details.

I will expect to hear from you via telephone in the near future.

Sincerely yours,

EGH/tn

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NATIONAL PORTRAIT GALLERY



SMITHSONIAN INSTITUTION

April 6, 1967

Dear Edith:

We hope to have exhibitions from time to time of recent accessions like the one in the fall of 1966.

We do not open our Gallery until the fall of 1968 and are presently in the planning stages of preparing for it.

I would love to have copies of any records you have relating to 20th century portraits of important people. Our show has not yet taken definite form but, if this material were available to us for some future time, it would be wonderful.

Meanwhile, I shall certainly drop in to see you when next I am in town as it is much too long since I saw you at your opening.

Warmest regards to you as always,

Charles Nagel
Director

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022



DEPARTMENT OF STATE

WASHINGTON

March 28, 1967

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, New York 10022

Dear Mrs. Halpert:

Enclosed is a copy of the brochure put out by the American Embassy in Khartoum, The Sudan on the art collection sent under the auspices of the Art in the Embassies Program. I thought you would be interested in having a copy of the brochure since work you have loaned to the Program, is represented in the collection.

Sincerely,

Nancy P. Kefauver
Nancy P. Kefauver
Advisor on Fine Arts

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

POA
 I want printed up info re
 Corps

Mr. Aaron N. Milrad
Cataman and Wahl
133 Richmond Street West
Toronto 1, Canada

Thank you for your letter.

Dove, considered generally the progenitor by a half a century of much of our current "abstract" art, never painted large canvasses - or in any other medium. The pastels were borrowed for this occasion as they have all been sold many years ago. The watercolors - as I mentioned before - have just been released by Mrs. Dove and are among the most outstanding examples of his career. He did not turn to this medium until the latter 20's and did not plan them as sketches for later oils but considered them complete statements despite the small dimensions. They range from 3 x 4" to about 9 x 11", with two exceptions. These measure 24 x 19½" and 23½ x 18". The prices range from \$1000. for the smallest to \$3500. for the larger size. The two exceptions are priced at \$4800. and \$7500. I am enclosing photographs of several so that you may get an idea of their monumental quality despite the small dimensions. If you are interested, I will be glad to send a small group to you, with no obligation on your part other than the expenses involved in packing, shipping and insurance.

I look forward to hearing from you.

Sincerely yours,

BOA/125

Sam Houston



ARNOT ART GALLERY

235 LAKE STREET, ELMIRA, NEW YORK 14901

ALEXANDER O. FALCK, JR., PRESIDENT MARY ELLEN EARL, DIRECTOR

April 4, 1967

Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Gentlemen:

Recently Mr. Ronald Cassetti, Vice President of the Arnot Art Gallery Association, purchased a silk screen print by Ben Shahn which was presented by the Association to the Arnot Art Gallery for its permanent collection. The print arrived while I was out of town and we do not have on hand any record of its title.

We would appreciate it if you would send us the name of the print, also the date it was made if that is on file as we want our records to be as complete as possible.

Thank you for your consideration.

Sincerely yours,

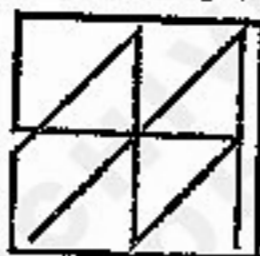
Mary- Ellen Earl
Mary- Ellen Earl
Director

MEE:mvh

Mauchies

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

March 31, 1967

Dear Mrs. Halpert:

We would like to know if the following works by Dove, currently on exhibition at the University of Maryland Art Gallery, are for sale, and if so, their prices: The Critic, 10 Cent Store, and Rhapsody in Blue, Part I.

Thank you very much,

7500. Sincerely yours,

Chloe H Young

(Mrs.) Chloe Hamilton Young
Curator

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

April 7, 1967

M E M O R A N D U M

TO: All Members

RE: New York State Legislation

I refer to Mr. Edelson's letter to you of April 6 with its accompanying material.

I am now sending to you herewith for your information a copy of a memorandum filed today by me on behalf of the Association with Governor Rockefeller, urging his veto of both bills.

Mr. Edelson and I have noticed that he failed, in his letter yesterday, to ask you to send to us copies of any communications which you send to the Governor of, if you have them, copies of any communications which your artists send. We would like to maintain a file of such communications for use in connection with any public hearings which may now or later be held.

Finally, it will make communications with the Governor more effective if every such communication contains a reference to Senate Intro. Nos. 4375 and 4374. Such reference will assure the filing of such communications with the bills in question when they come to the Governor's attention.

Ralph F. Colin
Administrative Vice President

RFC/sr
Encl.

Not to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information is no longer valid 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, FE 8-1923

March 21, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Well, I finally followed Greeley's advice and traveled west. I have left the Corcoran and all that is there to come to Fort Worth to head a new project at the Amon Carter Museum under Mitch Wilder. While the rattlesnakes haven't gotten to me as yet, I will shortly sport boots, string tie, and all the rest. Fear not, I will march into the Downtown Gallery with both guns tightly holstered.

The Museums Resources Council has been established to develop new and broader uses of existing museum resources. The ultimate objective of the project is to confront the public with works of art. We hope to try many new approaches to museum education, but the visit to the museum or the opportunity to see the object is still the goal - the solitary experience of viewing the work of art.

I find the Fort Worth scene exciting indeed. There is a great amount of activity here - the Fort Worth Art Center, the Children's Museum, and the Carter Museum, all within a few minutes walk, as you well know. The Kimbell Museum, under Ric Brown, will be built in the same area. But it is the spirit of determination here that has excited me. This is the real difference from where I was.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JEFFERSON GALLERY

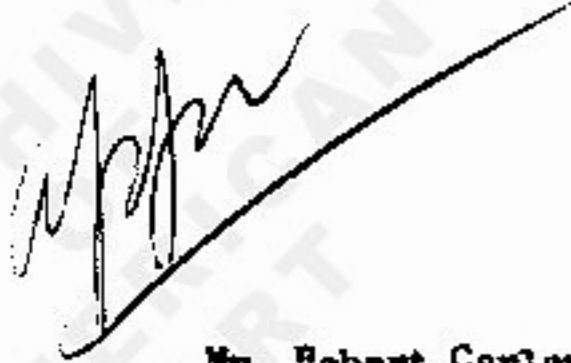
7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

In any event, these recent developments make a trip to New York most doubtful ... but if find it necessary to "trod the boards" soon, I'll no doubt head for the center of the art world. This kind of a bug (the art bug) is not one easily shrugged off...it is too much a part of my whole existence and dedication.

Oh, hell, before getting maudlin I'll stop.

I can send both our most sincere regards and affection.


Tom



March 29, 1967

Mr. Robert Carlen
323 South 16th Street
Philadelphia, Penna. 19102

Dear Bob:

It was good to hear from you - finally.

As we are not permitted to give figures for tax purposes, I can give you a valuation for insurance. This appears below.

John Marin LOOKING TOWARD GRAND MANAN, 1947

Watercolor 20 x 14 1/2" \$5500.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Ditchley



OLD CHURCH, VIRGINIA

Rare Books, Prints, Custom Framing

Office Address: 1000 W. Grace St.
Richmond, Va.

March 29, 1967

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Miss Tracy Miller

Dear Miss Miller:

I plan to be in New York on April 14th and would like to come by at your convenience and see some of the works of Georgia O'Keeffe. I will probably get to New York on the 13th and will call you at that time to try and make an appointment.

I am looking forward to visiting your gallery.

Sincerely yours,

Henry S. Spencer, M.D.

HSS:mc

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AN ACT to amend the general business law, in relation to regulating the relationships between artists and art dealers

Senate Intro. No. 4375
 Assembly Intro. No.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Article 12-c of the general business law as added by Chapter 984 of the Laws of 1966 is hereby amended to read as follows:

Article 12-C.

ARTIST-ART DEALER RELATIONSHIPS

Section 219. Definitions.

220. Artist-art dealer relationships.

§ 219. Definitions. As used in this article:

(a) the term "artist" means the creator of a work of fine art[.] or, if he be deceased, his heirs or personal representatives.

(b) The term "fine art" means a painting, sculpture, construction, drawing, collage or work of graphic art [.] or any mixture or combination of the aforesaid art forms or media.

(c) The term "consignor" means an artist who delivers or causes to be delivered a work of fine art of his own creation to an art dealer for the purpose of sale, or exhibition and sale, to the public on a commission, [or] fee or other basis of compensation.

(d) The term "consignee" means an art dealer who receives and accepts a work of fine art from an artist who created it for the purpose of sale, or exhibition and sale, to the public on a commission, [or] fee or other basis of compensation.

March 25, 1967

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Mr. Henning:

In going through a folder of correspondence I found your letter and realized that you addressed us at our previous location. Would you be good enough to change your records to our present address, which you will find above together with our telephone number.

I hope that you will have occasion to be in New York in the near future and possibly before April 8th, when our current exhibition - a most exciting event - will end. However, we always have outstanding examples by all the artists on our roster whose names appear in the enclosed catalog.

I look forward to your visit.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART SALES & RENTAL GALLERY
AT THE
PHILADELPHIA MUSEUM OF ART

POplar 5-0500

March 22, 1967

Downtown Gallery
465 Park Ave.
New York, N.Y.

Gentlemen:

We are taking inventory and would like a list of the
works which are currently consigned to us.

Thank you for your cooperation.

Sincerely yours,

Margaret McFadden
Margaret McFadden

NOTICE OF SHIPMENT

FROM: Philbrook Art Center
2727 South Rockford Road
Tulsa 14, Oklahoma

TO:

Date of departure from Philbrook: _____

Sent by: _____

Receipt No. _____

Objects:

Abraham Rattner

Of the Darkness, 1964 (ed. 50)

Ben Shahn

Pleiades, 1959

William Zorach

Mother and Child, 1952

William S. Doyle

Philip Bruce, c 1810

PLEASE SIGN AND RETURN ONE COPY TO PHILBROOK ART CENTER

The above objects were received in good condition, unless otherwise noted on reverse side.

Date: _____, 19____

Signed: _____

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CATALOGUE

CAMEROON

1. Mask, Bamun

CONGO (BRAZZAVILLE)

2. Male Figure, Bakumba

CONGO (KINSHASA)

3. Kneeling Figure, Bakongo
4. Palm Wine Cup, Bakuba
5. Divination Animal, Bakuba
6. Cosmetic Box, Bakuba
- 7-8. Cloths, Bakuba
9. Entertainment Mask, Bakuba
10. Drum, Bakuba
11. Hunting Fetish, Wabembe

GABON

12. Doorpost, Fang
13. Trumpet (ivory), Fang
14. Reliquary Figure, Bakota
(brass and wood)

GHANA

- 15-19. Five Fertility Dolls, Ashanti
20. Dance Mask, (?)
21. Ceremonial Vessel, Ashanti
(bronze)

IVORY COAST

22. Female Figure, Baule
23. Bird, Senufo
24. Bird, Senufo
25. Helmet Mask, Senufo
26. Male Figure, Senufo
27. Miniature Beaddress, Senufo
28. Mask, Guro
- 29-33. Five Weaving Pulleys
Baule, Senufo

SOUTH AFRICA

70. Headrest, Zulu

LIBERIA

34. Rice Spoon, Dan
35. Mask, Dan
36. Mask, Dan
37. Mask, Toma
38. Game, Gio
39. Anklet (brass), Gio
40. Bracelet (brass), Gio
41. Bowl, Gio

MALI

42. Headpiece, Bambara
- 43-44. Initiation Masks, Bambara
45. Door latch, Bambara
46. Marionette, Bambara
47. Ceremonial staff (iron), Bambara
48. Antelope Headress, Bambara
49. Antelope Headress, Bambara
50. Antelope Headress, Bambara
51. Antelope Headress, Bambara
52. Giraffe staff, Dogon
53. Mask, Dogon
54. Mask, Dogon
55. Figure, Dogon
56. Stool, Dogon

NIGERIA

- 57-60. Four twin figures, Yoruba
61. Mask, Yoruba
62. Mask, Yoruba
63. Head, Ife (British Museum Replica)
64. Head, Benin (British Museum Replica)

SIERRA LEONE

65. Head (soapstone), Kissi
66. Seated Figure (soapstone), Kissi

UPPER VOLTA

67. Bird Mask, Bobo
68. Crocodile Mask, Bobo
69. Mask, Composite, Bobo

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Sub file

March 24, 1967

Mr. Clive F. Getty
Box 336
Muhlenberg College
Allentown, Penna. 18104

Dear Mr. Getty:

I am very pleased to cooperate with you in so worthy a cause and am sending you (under separate cover) a very comprehensive selection of sculpture by three artists as well as catalogs of their previous shows. These contain biographical notes.

The prices are listed on our consignment invoice, which is also enclosed in the envelope mentioned above. These are net figures, as we have already made the museum deduction plus, because any acquisition made will be for the institution, thus entitled to a special discount, which has been deducted, as I mentioned above.

I trust that one of these outstanding examples will remain at Muhlenberg College. Incidentally, we will be pleased to send one or more of the originals you may select for consideration. The only obligation will be the expenses involved in packing, shipping and insurance, the latter for the full amount listed in the consignment form.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1 provided. A consignor may lawfully waive that part of subdivi-
2 sion one of section two hundred nineteen-a of this article which
3 provides that "any proceeds from the sale of such work of fine art
4 are trust funds in the hands of the consignee for the benefit of the
5 consignor", provided: (a) that such waiver is clear, conspicuous,
6 in writing and subscribed by the consignor and (b) that no waiver
7 shall be valid with respect to the first two thousand five hundred
8 dollars of gross proceeds of sales received in any twelve-month
9 period commencing with the date of the execution of such waiver
10 and (c) that no waiver shall be valid with respect to the proceeds of
11 a work of fine art initially received "on consignment" but subse-
12 quently purchased by the consignee directly or indirectly for his
13 own account.

14 3. Nothing in this amendment shall be construed to have any
15 effect upon any written or oral contract or arrangement in exist-
16 ence prior to the effective date hereof nor to any extensions or
17 renewals thereof except by the mutual written consent of the
18 parties thereto.

19 § 4. This act shall take effect on the first day of September next
20 succeeding the date on which it shall have become a law.

NOTE.—Subdivision two of section two hundred twenty of the General Busi-
ness Law, proposed to be repealed by this act, deals with the unlawful appro-
priation of works of fine art. Such unlawful conduct is now covered by the
larceny provisions of the Penal Law.

comedy you to see this very exciting show.

My best regards.

Very truly yours,

March 25, 1967

Mr. Antonio Lull
5600 Jordan Road
Washington, D. C. 20016

Dear Mr. Lull:

Just as I was about to write to you and The Honorable Ambassador Pastor, I learned that he and his entourage had visited San Antonio, Texas to discuss details in connection with the forthcoming HemisFair.

After the most pleasant visit I had with you and Ambassador Pastor, I met with several members of the committee organizing the HemisFair exhibition, concentrating on the arts exclusively. At their request, I agreed to cooperate in what I consider an excellent plan and suggested that instead of making this an international event - to concentrate entirely on the Americas, so that the interest would not be scattered over the originally planned most inclusive area. There have been many international exhibitions and very limited in the number concentrating on our joint area. The latter naturally makes it possible to concentrate in depth, thus presenting a wider range of each area contained in "The Americas".

At the time I suggested to Mr. Robert Tobin and his aide that we make arrangements with the Peruvian section first as Ambassador Pastor's collection and yours truly cover the widest area available. I also mentioned that I would write in the hope of arranging a meeting for all of us in Washington within the near future.

At the moment I don't know exactly what arrangements had already been made, but I still would like to carry out my original plan for a conference at your convenience to discuss the matter.

If this idea appeals to the Ambassador and you, we will be very glad to arrange our time to suit your convenience, as I mentioned.

I hope to hear from you shortly and certainly hope that I will have the pleasure of seeing you during our current exhibition of paintings by Arthur Dove, all obtained from his widow and being shown (with few exceptions) for the first time. Won't you please let me know when you can arrange to see this exhibition, which continues through April 8th. It will be a great pleasure to visit with you once again and I look forward to the occasion with great anticipation.

Please extend my greetings to Ambassador Pastor, who, I hope, will ac-

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



UNITED STEEL AND WIRE COMPANY ■ BATTLE CREEK, MICHIGAN 49816 ■ PHONE 816 982-5571

HAROLD J. RUTTENBERG

PRESIDENT

Maxon Towers 6315 Forbes Avenue
Pittsburgh, Pennsylvania 15217

CABLE ADDRESS US&W

March 27, 1967

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith G. Halpert, Director
The Downtown Gallery
Ritz Concourse
465 Park Avenue
New York, New York

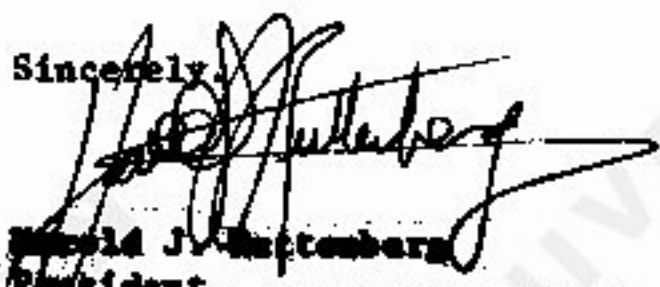
Dear Edith Halpert:

My apologies for being rushed visiting your gallery. Would have had more time Wednesday but for the loss of a few commuting hours caused by the snow.

We do want a major secular Ben Shahn in our collection. We have one of his silk screens of the Menorah.

An early work like Agitator (1936) or Senate Hearing (1937) is to our liking; neither quite rung the bell for me; though I am tempted by Senate Hearing and want Mrs. Ruttenberg to see it. I hope that you may have other earlier Shahns that you can show us. We get to New York periodically.

Sincerely,


Harold J. Ruttenberg
President

HJR:f

* afraid) I'd love to know at least who is the lucky owner. Then I can start reading the obituaries.

Thank you for the catalog. (Do you want it back? I have one too.) Also, I am familiar with all those listings. Oh, maybe not, what is Calabanes?

Please do not schedule any more main events during our next visit. I come to New York to avoid such encounters. We have brouhahas every night at home -- three spitfire children.

Many thanks again for your interest. When you have nothing better to do, please find my two pictures.

Sincerely,

Martha B.

P.S. If anyone is still talking to Shahn or vice-versa maybe he has it. I mean this T.V. show was screened in his back yard. A VERY talky hour, I might add.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Frank Winton

Purchased 1/7/65

\$10,000.

Payments

Jan. 8, 1965	\$2000.
Oct. 21, 1965	1000.
Nov. 19, 1965	1000.
June, 1966	1000.

POK of file

April 4, 1967

Mr. Alan Solomon
U. S. Information Agency
Washington, D. C.

Dear Mr. Solomon:

Several days ago, I finally got around to the Art Section of the New York Times dated March 26th and noted that you are assembling the American exhibition for the U. S. Pavilion at the Montreal World's Fair.

Having fond memories of our previous contacts and particularly so in connection with the one-man exhibition of the work of Arthur Dove, I was rather amazed that you by-passed not only this artist but all the others on our roster, which should offer you quite a choice, representative of the earlier part of this century, when the majority of the artists (whose names appear on the back of the enclosed catalog) were featured in the Smithsonian Institution show entitled ROOTS OF ABSTRACT ART IN AMERICA: 1910-1930. We also have several young artists of considerable reputation as you will also note on the list.

It seems rather startling to me that no one in our group would be included in an exhibition of international context, particularly those who have made such a contribution to some of the artists listed in the same article to which I refer.

In any event, I hope that you will come in to see the current exhibition; also the work of our other artists which are on view simultaneously. It will be a great pleasure to see you again - and I look forward to your visit.

Best regards.

Sincerely yours,

ECH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. Dole 4-1-67]

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1 September 1964

To Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

William Dole Collages:

	S. P.	COMM.	NET
Minuta	\$425.00	23 1/3%	\$325.84
Agon Again	\$350.00	"	\$268.34
Encomium	\$450.00	"	\$345.00

Fairweather-Hardin Gallery

141 East Ontario Street, Chicago 11

Michigan 2-6007

March 22, 1967

Mrs. Edith Gregor Halpert, President
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Sally has asked me to relay to you that right after speaking to you she telephoned Mrs. Storrs-Booz. It was agreed that her father's works would be picked up Monday for crating and shipping to you. Mrs. Storrs-Booz seemed to require this much time for cataloging the works, etc.

Sincerely,

Patricia Scheidt

Patricia Scheidt

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April 11, 1967

Mr. Norman S. Rice Curator
Albany Institute of History and Art
125 Washington Avenue
Albany, New York 12210

Dear Mr. Rice:

Please forgive me for being so tardy in my reply. However, it was necessary for me to ascertain the price and I could not get the information until just recently.

If you would like, we can send the Van Zandt to you on approval now that I can add the figure. Incidentally, it is in excellent condition and I am sure that you will be delighted with the painting and, of course, its association. The price would be \$1500, which I think is exceedingly low, but it was satisfactory to the owner.

If we send it to you on approval, there will be no obligation on your part other than the expense involved in packing, shipping and insurance. Do let me hear from you at your convenience.

Sincerely yours,

ECW/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 11, 1967

Mr. Joseph Kanin, Print Consultant
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Kanin:

In our preparations for the forthcoming exhibition of Storrs' work - digging through papers, etc. I found a duplicate catalog dated 1920 which I thought might be of interest to you. You may retain this for your records and I will write you shortly after I receive a reply from Storrs' daughter who priced all the prints in all media, all sizes and dates at the identical figure - \$100. I wrote her suggesting a variation on the theme, hopefully reducing the price of the small prints.

I enjoyed our evening and hope that you will be coming to New York in the near future and, if possible, to the Preview Party on Monday, April 17th - from 5 to 7 p.m.

Best regards.

Sincerely yours,

EOH/tm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 24, 1967

Miss Margaret McFadden
Sales and Rental Gallery
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Penna. 19101

Dear Miss McFadden:

According to our records, the following two works of
art are still consigned to you from this Gallery:

Tseng Yu-Ho INCIDENT OF EARTH, 1964 dsui

Ben Shahn PATERSON #2, 1953 silkscreen (framed)

We billed you on August 13, 1966 for Arthur Dove's BARN
AND TREES, 1937, which you reported as sold and all the
other items were returned to us on February 21, 1967.

We are very anxious to have these two remaining items
returned also and will appreciate your taking care of
this at your earliest possible convenience.

Sincerely yours,

Tracy Miller

Bloomington-Normal Art Association
Russell Art Gallery
Bloomington, Illinois

b 10801
2/56
53500-

47 Country Club Place
Bloomington, Illinois
April 8, 1967

The Downtown Gallery
31 East 51st Street
New York City

Dear Mrs. Halpert

In 1956 the Bloomington-Normal
Art Association purchased from The Downtown Gallery
a bronze sculpture - "The Child and Cat"
by William Zuck.

Owing to its appreciation in value
we feel that the piece is quite inadequately
covered by insurance. I am enclosing
a snap-shot of the sculpture. The head
of the mother with the cat measures 27 inches -
the base 29 inches. Along with the records
which no doubt you have, we are hoping
that you can give us a statement of
its present worth for insurance purposes.

ARTIST JR.

the art magazine
for the classroom

March 21, 1967

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Miller:

Thank you so much for sending us the print of Maria's
Woolworth Building. However, it did arrive too late
for us to use in the issue - so that I am returning
it enclosed.

Sincerely yours,

Rachel Baker
Rachel Baker
Editor

RB/ew

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Rachel Baker, *Editor* Robert M. Jones, *Art Editor* Alice Nygard Reynolds, *Art Education Editor*

Editorial Office: 23 Putter Drive, Springdale, Connecticut 06879 Telephone: 322-5831

Publishing Office: 1346 Chapel Street, New Haven, Connecticut 06511 Telephone: 562-1265

April 4, 1967

Mrs. Jerome Greene
14 East 76th Street
New York, New York 10021

Dear Gerda:

Welcome home! I just heard that you had returned from your trip and am now mailing (enclosed) my letter addressed to you on March 24th.

Since I recall your enthusiasm for the painting, I thought I would try once more to convince you to retain this outstanding example of Weber's work. I mentioned to Jerry today (he was kind enough to offer to help me in selling my apartment here) about the Weber which was sold in a recent sale at Parke-Bernet. This was a 1942 oil measuring 20 x 25" and was sold for \$7000.

Sincerely yours,

EQH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

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AFRICAN ART IN AMERICAN COLLECTIONS Warren M. Robbins

Frederick A. Praeger, \$12.50.

The neophyte collector of primitive art soon learns that a good library is essential to building a first-rate collection. Without such a library, it is almost impossible to judge the relative merit of objects he may be offered for purchase. True, if he is fortunate enough to live in a city with a museum displaying a collection of primitive art, he may be able to see one or two pieces of the same kind of exhibit



Fragment of Head, Terra Cotta.
Ancient Ife, Nigeria, c. 13th century.

and, if he becomes friendly with museum officials, he may even be able to see additional pieces from the same area in the museum's storage.

However, there is little question about the fact that the best way for him to see a relatively large number of first-rate pieces similar to those he is considering is by examining books and catalogues devoted to primitive art or to some specialized field of primitive art. And, within a very short time, our neophyte collector learns that it is not the text which is important in these books and catalogues; rather, it is the number of illustrations which they contain.

Unfortunately, as he builds his library, he learns that not only are the texts of the books he buys remarkably similar, except for an occasional detail or theory, but the illustrations also tend to repeat themselves over and over again as authors select the "best" pieces. Consequently, any new book on primitive art which contains illustrations of large numbers of objects which have not previously been published is an event. Such a book is *African Art in American Collections*.

The author, who is the founder and director of the Museum of African Art in Washington, D. C., has wisely restricted himself entirely to American collections and by so doing has uncovered a host of objects which are not too well known. By persuading Praeger to allow him to use a total of 347 illustrations, he has produced what is unquestionably the most important survey of African art to appear since Eliot Elisofon's *The Sculpture of Africa* was published in 1958.

About half the objects illustrated have never previously been published; many others have been published only in relatively small, limited-edition catalogues. As a result, the chances are that anyone who buys a copy of the book will soon find himself examining a large number of objects of high quality he has never seen before, even if he happens to be familiar with African art.

Naturally, not all the objects shown are masterpieces. However, the book does contain illustrations of many, many very fine pieces, and in fact, clearly demonstrates that American collections of African art, both public and private (and 110 such collections are represented in the book), are of very high quality indeed. Certainly illustrations of unfamiliar objects of high quality are preferable to repeated photographs of the same old masterpieces that have been seen in every other book on the subject.

Mr. Robbins has in addition provided a first-rate short introduction to African art which contains a fascinating section on something never previously covered in books on the subject—the history of collecting and exhibiting in this country. Also, since the book was published in connection with the Dakar Festival of Negro Art earlier this year, the entire text, including photo-captions, is written in both English and French—which should help insure the book the wide distribution it so richly deserves.

There is one criticism which can and should be leveled at the book, although the finger points at the publisher rather than the author. Mr. Robbins has done a fine job of selecting first-rate pieces; the photographers have done a fine job of showing what they really look like; the page layouts are with one or two exceptions first-rate. Why, or why, then, is the reproduction so muddy? Why are so many of the photographs one uniform gray, rather than sharp black-and-white? Why do so many edges disappear? The fact that the book is offset-printed, rather than letter-press, is no excuse, since it is possible to do fine offset printing. Praeger has done so in the past and will undoubtedly do so in the future. But Praeger should have some harsh words to say to its Production Department about the present volume.

It remains that Mr. Robbins has produced the first really important book on African art in some years. No collector, scholar or student will want to be without it.

Irwin Hersey

arts magazine

September/October 1966

Volume 40, No. 9

BOOK REVIEWS

[Encl. Museum of African Art 3-20-66]

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27814

March 30, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Dr. Sloane and I were working on the 1967-68 exhibition calendar, and one of his long standing suggestions for an exhibition "The Edith Gregor Halpert Collection" was thought to be the best recommendation for the coming year.

I do not know whether Sloane has formally or informally broached the subject to you, but we do think it could be a singular and significant showing. The Ackland would publish a complete and fully illustrated catalogue.

Sloane, suggested our working on this exhibition, should you be willing, with another University Museum i.e. Princeton University Museum. I will not contact them until you have made your interest known.

The preferred date would be February, 1968 with the exhibition opening February 11th and on view through March 3rd. The Princeton dates would be mid March into April. Your collection would be out of your hands for a probable three month period.

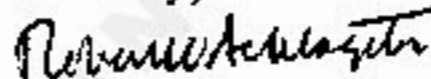
All the amenities of requested loans would be observed. The Ackland would be responsible for door to door expenses, including all shipping, crating, cartage, insurance, catalogue, and photographic expenses.

With your excellent records, I am sure a definitive catalogue would be forth coming. Since I am rather sympathetic to your thesis of american artists evolving independently of Armory Show and direct French School contacts, I would hope that the selections would contribute to this as the starting point of the selections to be included in the exhibition.

I trust that you would enjoy seeing this exhibition take form, and your wishes and suggestions would be appreciated.

With best wishes for your continued success,

Sincerely,



Robert W. Schlageter
Associate Director

P.S. It was a boy ---

RWS/rp

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON, DELAWARE 19806

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CURATOR OF COLLECTIONS
MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
TELEPHONE 655-6286

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March 23, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I was delighted to get your letter of March 18, and assure you that you have not sinned in any way or other that I know of. ☺

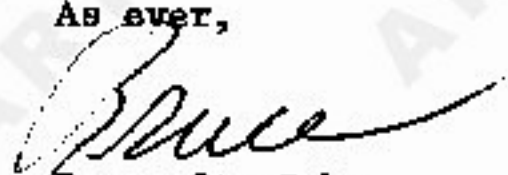
This is the second year that we have done our Contemporary American Painting and Sculpture show and we hope to continue it each year. We have an Exhibitions Committee that makes suggestions of names of young Americans that they feel are doing good solid work and the show is normally selected from that list.

One of the unfortunate things we have to deal with is the fact that many times, because of lack of time and energy, the members of the committee cannot see enough galleries in New York. As you know, I suffer from the same limitation.

I will most certainly plan to stop in on my next visit to New York.

Best regards.

As ever,


Bruce St. John
Director
Delaware Art Center

BStJ:rb

use of consignment arrangements between artists and their galleries. Under a consignment arrangement, there is no problem of an artist being in competition with his own gallery, and an artist can generally exercise control over the prices at which his paintings are being sold. Under the proposed legislation, the only way a gallery might be able to operate with a younger artist would be by buying up his work. But certainly it would not do this unless it could get his work at extremely low prices. If this would be to anyone's advantage, it would only be to that of the gallery or the unsuccessful artist; it would never work to the advantage of the promising artist.

5) On top of all this, I think this new legislation would introduce chaos. You can easily imagine the temptation by dealers to raid one another and, while this might have very short-term advantages for some of the artists, in the end it could only reduce the number of places where an artist might show and would create a generally unsettled condition in the market. You might even envision a relationship between the artist and dealer where they attempt to renegotiate their arrangements with respect to each side. From your own experience, I think you know the advantages of a settled, stable relationship in which you are free to concentrate on what you do best - paint - and we do what we do best - sell paintings. Our contract is our stabilizer and by destroying this you would, in many ways, destroy also our utility.

a commitment, I hope that you will decide to retain it and enjoy it for many, many years. If you insist, I am sure that Jerry will honor your wishes in the matter. It is not unusual for both members of a family to respond alike to a work of art and I am convinced that Jerry will indulge you in this case. If you recall, the Maillol was returned, but since the time involved was so limited and since I owned the work of art, it did not disturb me in the least, but in this case, it will disturb Mrs. Weber - and me.

Please think this over and continue to enjoy it.

I hope to see you soon. Meanwhile, my fond regards.

When I got word from Jerry that you wished to have the Weber painting entitled "Flowers" placed up, it was truly shocking and also - frankly - queer.

You recall, of course, that you told me a long time ago of Weber's painting before you selected this outstanding example of his work. He sent it to your home on September 27th to give you an opportunity to study it in your own environment before you made a final decision. I recall with pleasure my visit to your home - the afternoon I so enjoyed - and the fact that you were enthusiastic about the painting in the setting which you chose and where it looked exceedingly handsome also.

One fine afternoon, we had the painting returned at your request and in the interim also had our conservator do a surface cleaning so that the painting would look its best with the superficial dust which adheres over a long period removed. The actual billing is dated October 1st.

Aside from paying the expenses involved, this in itself has amounted to a considerable figure, we also said Mrs. Weber as we do not like to hold unpaid bills for more than three months under any circumstances - and particularly so since we advised Mrs. Weber early in October that her husband's "Flowers" had been sold and looked so handsome in its setting. As I advised you originally, he withheld this still life from sale for many years, but I finally convinced Mrs. Weber that it would be best to place these outstanding canvases in appropriate collections rather than have them stored indefinitely - in between historical exhibitions.

At this point, it seems impossible for me to advise her that a change had been made after live to six months. Since I am convinced that you personally really respond to this example of Weber's work and since you did make

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

EGH/tm

THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

April 3, 1967

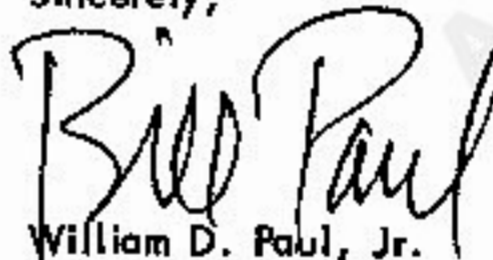
Mr. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your lovely letter of March 25th. No apology is necessary, since I share many of the same misgivings.

I am enclosing a copy of a memorandum from the University of Delaware which may be of interest. I hope our budget will allow a showing of the "cream of the crop" at some time in the near future. When that dream is realized, I hope you will see me about such a project. Meanwhile, my best wishes.

Sincerely,


William D. Paul, Jr.

WDP:da

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March 25, 1967

Miss Gail Padgett
409 Biltmore Street
Greenville, N. C.

Dear Miss Padgett:

Thank you for your letter.

Although I doubt whether we will have an opening
for anyone in the near future, I would very much
like to meet you when you are in New York.

Please call when you arrive so that we may make a
definite appointment.

Sincerely yours,

EGH/tm

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GOV. NELSON A. ROCKEFELLER
STATE HOUSE
ALBANY, N. Y.

Sent by Western Union
April 5, 1967

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AS AN ARTIST LIVING AND WORKING MY ENTIRE CAREER IN NEW YORK
I AM AGAINST AMENDMENT TO GENERAL BUSINESS LAW CONCERNING
DEALERS AND ARTISTS STOP IN MY OPINION PROVISION PERMITTING
ARTISTS OR DEALERS TO CANCEL AGREEMENTS AT WILL IS MOST
DESTRUCTIVE TO YOUNG ARTISTS AND THE GENERAL STABILITY OF THE
NEW YORK ART COMMUNITY IN WHICH I KNOW YOU ARE PERSONALLY
INTERESTED STOP AFTER ATTORNEY-GENERALS OFFICE ASKED MY
COOPERATION AND OPINION ON BILL AND ASKED ME TO TESTIFY IN ALBANY
I WAS LED TO BELIEVE BILL WOULD NOT REACH YOUR DESK WITHOUT
FURTHER DISCUSSION AND CERTAINLY NOT IN ITS PRESENT FORM STOP
ATTORNEY-GENERALS HEART IS IN THE RIGHT PLACE BUT I KNOW THIS
BILL IS HARMFUL TO THOSE HE SEEKS TO PROTECT

LARRY RIVERS

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS

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NICHOLAS E. BROWN

E. G. PHILLIPS

M. M. BROWN

4 AUDLEY SQUARE

LONDON W.1

TELEPHONE: 01-829 1189

TELEGRAMS AND CABLES: AUBAX LONDONWT

NEB/IML

31st March 1967.

Tracy Miller Esq.,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mr. Miller,

I have pleasure in enclosing a
copy of Mrs. Halpert's letter to me of
May 20, 1965. You will find that the
fifth paragraph is the important one.

Yours sincerely,

N. E. Brown

for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE
DEPARTMENT OF ART

March 21, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In reference to your letter of March 18,
addressed to Van Deren Coke. Mr. Coke is
currently in London and will not return to
Albuquerque until after April 1.

Your letter has been placed on his desk for
reply upon his return.

Sincerely,

Jeanette Sanchez
Secretary

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 23, 1967

Mr. Carl R. Suter
2315 Grandview Avenue
Portsmouth, Ohio

Dear Mr. Suter:

Thank you for your letter.

I'm sorry that we cannot be of assistance to you as we deal only in original works of art and do not handle postcards or any other reproductions.

Sincerely yours,

Tracy Miller

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The Downtown Gallery
465 Park Avenue
New York, New York 10022

March 22, 1967

To: Joe Mayer, Comet Ray Letter Service

Please make the following new stencils:

Publicity: Miss Piri Halasz, Art Ed.
Time Magazine
Rockefeller Center
New York, N.Y. 10020

Mr. Jon Borgzinner
Life Magazine
Rockefeller Center
New York, N.Y. 10020

Museum: Prof. Wayne Anderson
Director of Exhibitions
M.I.T. - 7-308
Cambridge, Mass. 02139

No. Carolina School of Arts
P. O. Box 4657
Winston-Salem, N.C. 27107

Mr. & Mrs. Jacob Baker
Hotel Chelsea
222 West 23rd Street
New York, N. Y. 10011

Please REMOVE the following:

Publicity:

Mr. William Forbis, Art Ed.
Time Magazine
Time & Life Bldg., Rockefeller Ctr.
New York, N. Y. 10022

Mr. Jon Borgzinner
Time Magazine
Time & Life Bldg.
New York, N. Y. 10020

Design Quarterly
Walker Art Center
1710 Lyndale Ave South
Milwaukee, Wisc. 53403

Mr. Joseph James Akston, Pub.
Art Voices
200 E. 72nd St.
New York, N.Y.

Museum:

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South Bend 16, Ind.

Miss Janet R. MacFarlane, Dir.
Albany Institute of History & Art
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Albany, N. Y. 12210

Mr. Henry Geldzahler, Asst Cur.
The Metropolitan Museum of Art
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Miss Elizabeth Sterritt
Art Program, P.R. 9th Fl
Chase Manhattan Bank
1 Chase Manhattan Plaza

Mr. Howard Ross Smith, Asst Dir.
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March 28, 1967

Mr. James N. Goodman
The Park Lane, 33 Gates Circle
Buffalo, New York 14209

Dear Mr. Goodman:

As I explained to you in some of my recent correspondence, we do not retain our records at the Gallery for more than five years and therefore I could not look up the sales invoices and get the details on the Harnett entitled FRUIT PIECE. Again, as I mentioned, we have several paintings under the same title and unless we have the specific date of the picture, it is difficult to identify the specific example. Therefore, I ask whether you could send me a photograph or merely a snapshot so that this may be identified in the photographic records.

During the summer I plan to complete my book on Harnett, in which the whole Frankenstein saga will be incorporated, including complete data on each painting we sold and its authentication. Therefore, I would be grateful if you would send me that snapshot immediately so that I might give you what information I have on hand and, in any event, have it in complete form subsequently.

Won't you be good enough to attend to this matter at your earliest convenience. Thank you for your cooperation.

Sincerely yours,

RGH/tm

P.S. Although your letters are addressed to us here at 465 Park Avenue, your catalogs continue to go to 32 East 51st Street. Won't you have someone on your staff make this correction. Thank you.

Chas. Cary
Buffalo

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April 6, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Many thanks for your letter of March 28. If you have not been able to visit the Museum as yet, you have certainly been most generous in the interest expressed in the letters you have sent to me over the years, so I shall be patient. No one could be more sympathetic than I to the tremendous pressures upon you in view of the fact that you try to do so much -- beyond the actual operation of the Gallery -- to foster interest and appreciation of American art.

I assume you have already received my note indicating that the Shahn studies of Frederick Douglass are being sent by separate cover.

I think you will be pleased to learn of another good piece of fortune which we shortly will be able to announce: after some four years of careful preparation and the patient development of our program, we are going to be receiving a matching \$250,000 Ford Grant for three years of administrative support, and the National Endowment for the Humanities is going to help us match it through their own matching program. (In other words, \$1 contributed to their matching fund through our initiative results in \$2 to us to match \$2 from Ford.) I do hope that you will have a chance to look over the long Ford proposal which I sent you with my last letter.

What do you think of the enclosed slides juxtaposing African and Modern art? I think ~~this~~ ^{this} is an extremely interesting educational area to work in, provided that one does not overdo the case that is being made, it can be most instructive, not only in demonstrating relationships between African and Modern art but in helping people to understand abstraction and to understand some of the things which are going on in modern art. If you would like to have a set of these slides, I would be glad to have them made up for you, but I would appreciate your returning these in the meantime.*

Cordially,

Warren

Warren M. Robbins

* I am going to publish an article with them.

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